

THE ATHENÆUM

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UNIVERSITY COLLEGE, LONDON.

THE SESSION will commence on THURSDAY, October 9th.
INTRODUCTORY LECTURE by Mr. HAYTER LEWIS, F.R.S., F.R.I.A., Professor of Architecture in the College. Subject: 'The Fine Arts and their connection with Education.'

CLASSES.

Latin—Professor Seeley, M.A.
Greek—Professor Malden, M.A.
Hebrew—Professor Goldstickler.
Hebrew (Goldstickler Professor)—Professor Marks.
Arabic and Persian—Professor Rieu, Ph.D.
Hindustani—Professor Syed Abdoolah.
Sanskrit—Professor Ganendranath Tagore.
Gujarati—Professor Dadabhai Naorji.
English Language and Literature—Professor Masson, M.A.
French Language and Literature—Professor Camal, LL.D.
Italian Language and Literature—Professor De Tirolli.
German Language and Literature—Professor Heimann, Ph.D.
Comparative Grammar—Professor Key, M.A. F.R.S.
Mathematics—Professor De Morgan.
Mathematical Physics and Astronomy—Professor Hirst, Ph.D.
Experimental Physics—Professor G. C. Foster, B.A.
Chemistry—Professor Sharpey, LL.D. M.D. F.R.S.
Chemistry and Practical Chemistry—Professor Williamson, Ph.D.
Civil Engineering—Professor Pole, F.R.S. M.I.C.E.
Architecture—Professor Hayter, F.S.A. F.R.I.A.
Geology (Goldstickler Professor)—Professor Morris, F.G.S.
Mineralogy—Professor Morris, F.G.S.
Drawing—Teacher, Mr. Moore.
Botany—Professor Oliver, F.R.S.
Zoology (Recent and Fossil)—Professor Grant, M.D. F.R.S.
Philosophy of Mind and Logic—Professor the Rev. J. Hoppus, Ph.D. F.R.S.
Ancient and Modern History—Professor Beesly, M.A.
Political Economy—Professor Waley, M.A.
Law—Professor Russell, LL.B.
Jurisprudence—Professor Russell, LL.B.
Public Reading and Speaking—Charles Furtado, Esq.

EVENING CLASSES by the Professors above-named of the respective classes, viz.:—German, Italian, French, Geology, Practical Chemistry, and Zoology.

RESIDENCE OF STUDENTS.—Some of the Professors receive students to reside with them; and in the Office of the College there is kept a Register of Persons who receive Boarders into their families. The Register will afford information as to terms and other particulars.

AUGUSTUS DE MORGAN, Dean of the Faculty.
CHAS. C. ATKINSON, Secretary to the Council.

THE SESSION OF THE FACULTY OF MEDICINE will commence on MONDAY, the 2nd of October.

THE SCHOOL will open on TUESDAY, the 26th of September. Department for Pupils between 7 and 9 years of age, separate from other boys.

UNIVERSITY COLLEGE, LONDON.

FACULTY OF ARTS.—SESSION 1865-6.

Scholarships and Exhibitions.

ANDREWS ENTRANCE EXHIBITIONS.
In Classics and Mathematics.—Three Entrance Exhibitions, viz. Andrews Exhibitions, one for each of the three years of the Session, to Candidates not already Students of the College, being not more than eighteen years of age on the 1st of October, 1865. One for superior merit in Classics, one for superior merit in Mathematics and Physics, one for superior merit in Classics, Mathematics, and Physics combined. Each will be of the value of £25 per annum, tenable for three years.

ANDREWS PRIZES, 1865-6.
At the end of the Session of 1865-6, two Andrews Prizes, of 25l. each, will be awarded to Students of one year's standing, on the result of the College Examination; one to the greatest proficient in Classics, the other to the greatest proficient in Pure and Applied Mathematics.

ANDREWS SCHOLARSHIPS, 1865-6.
At the end of the Session of 1865-6, two Andrews Scholarships, of 25l. each, will be awarded to Students of two years' standing, on the result of the College Examination; one to the greatest proficient in Classics, the other to the greatest proficient in Pure and Applied Mathematics.

JEWS' COMMEMORATION SCHOLARSHIPS.
A Scholarship of 12l. a year, tenable for two years, will be awarded every year to the Student of the Faculty of Arts, of not more than one year's standing in the College, whatever be his religious denomination, and wherever he was previously educated, at whose age, when he first entered the College, did not exceed sixteen years, who shall be most distinguished by general proficiency and good conduct.

JOSEPH HUME AND RICARDO SCHOLARSHIP.
A Joseph Hume Scholarship in Political Economy, of 20l. a year, tenable for three years, in November, 1866, and in November of every third year afterwards; and a Ricardo Scholarship in Political Economy, of 20l. a year, tenable for three years, in November, 1866, and in November of every third year afterwards. A Joseph Hume Scholarship in Jurisprudence, of 20l. a year, tenable for three years, will be for competition in November, 1867, and in November of every third year afterwards.

COLLEGE PRIZE FOR ENGLISH ESSAY.

2l., for 1865.

LATIN PROSE ESSAY PRIZE

(Reading-room Society's Prize), 2l., for 1866.

For Copies of the Regulations concerning the above-mentioned Exhibitions, Scholarships, and Prizes, applications should be made at the Office of the College, where Prospectuses of the Courses of Instruction and other information may be obtained. The Prospectuses show the Courses of Instruction in the College and the Subjects of the Examinations for the Civil and Military Services.

CHAS. C. ATKINSON, Secretary to the Council.

August, 1865.

UNIVERSITY COLLEGE, LONDON.

THE PROFESSORSHIP OF JURISPRUDENCE is VACANT, in consequence of the Resignation of Joseph Sharpe, Esq. LL.D.

Applications for the Appointment and Testimonials will be received on or before Monday, the 13th November next.

CHAS. C. ATKINSON, Secretary to the Council.

August 21, 1865.

UNIVERSITY COLLEGE SCHOOL.—The

Rev. J. PANTON HAM receives into his Family Twelve Pupils attending the above School. FOUR VACANCIES. The ensuing Term begins on Tuesday, September 26th.—Rokeby House, Avenue-road, Regent's Park, N.W.

ROYAL SCHOOL OF MINES.

Sir RODERICK IMPEY MURCHISON, K.C.B. F.R.S. &c.

During the Session 1865-6, which will commence on the 2nd of OCTOBER, the following Courses of LECTURES and PRACTICAL DEMONSTRATIONS will be given:—

1. Chemistry.—By R. Frankland, F.R.S. &c.
 2. Metallurgy.—By John Perry, F.R.S.
 3. Natural History.—By T. H. Huxley, F.R.S.
 4. Mineralogy.—By W. H. W. Smyth, M.A., F.R.S.
 5. Mining.—By A. C. Ramsay, F.R.S.
 7. Applied Mechanics.—By Robert Willis, M.A. F.R.S.
 8. Physics.—By John Tyndal, F.R.S.
- Instruction in Mechanical Drawing, by the Rev. J. Haythorne Edgar, M.A.

The Fee for Students desirous of becoming Associates, is 20l. in one sum, on entrance, or two annual payments of 10l., exclusive of the Laboratory.

Pupils are received in the Royal College of Chemistry (the Laboratory of the School), under the direction of Dr. Frankland, and in the Metallurgical Laboratory under the direction of Dr. Perry.

Tickets to separate Courses of Lectures are issued at 3l. and 4l. each. Officers in the Queen's Service, Her Majesty's Consuls, acting Mining Agents and Managers, may obtain tickets at reduced prices.

Certificated Schoolmasters, Pupil-Teachers, and others engaged in Education, are also admitted to the Lectures at reduced fees. His Royal Highness the Prince of Wales has granted two Scholarships, and several others have also been established.

For a Prospectus and information apply at the Museum of Practical Geology, Jernyn-street, London, S.W.

TRENHAM REEKS, Registrar.

BRITISH ASSOCIATION FOR THE

ADVANCEMENT OF SCIENCE.

BIRMINGHAM MEETING, 6th September, 1865.

Reception Room, Exchange Assembly Room, New-street.

President.

JOHN PHILLIPS, Esq., M.A., LL.D., F.R.S., F.G.S., &c. &c., Professor of Geology, in the University of Oxford.

The objects of the Association are:—To give a stronger impulse and more systematic direction to scientific inquiry; to promote the intercourse of those who cultivate Science in different parts of the British Empire, with one another, and with Foreign Philosophers; to obtain a more general attention to the objects of Science; and a removal of disadvantages of a public kind which impede its progress.

GENERAL ARRANGEMENTS.

Wednesday, 6th September.—President's Address, at 8 P.M., in the Town Hall.

Sectional Meetings daily, as usual, from the 7th to the 13th.

Wednesday, 13th September.—Concluding General Meeting.

Thursday, 7th September.—Evening Lecture in the Town Hall.

Monday, 11th September.—Evening Lecture and Soirée.

Tuesday, 12th September.—Soirée in the Town Hall.

Saturday, 9th September.—Excursions to Warwick, and Stratford-upon-Avon; to Coventry, and to Worcester and Malvern; and to Worcester, Shrewsbury, Wenlock, the Wrekin, and Coalbrookdale.

Thursday, 14th September.—Excursions to Dudley Caverns, the South Staffordshire Coal-Fields and Ironworks; and to Lichfield, Walsall, Cannock Chase and the Burton Breweries.

On and after August 7th, until September 2nd, Life Members who intend to be present at the Meeting may receive their Tickets by applying to the General Treasurer, and returning to them their Life Member's Invitation Circular; Annual Subscribers who wish to receive their Tickets must return their Invitation Circular, with it, inclosed, to the General Treasurer, W. Spottiswoode, Esq., 50, Grosvenor-place, London, S.W.

The Executive Committee at Birmingham will elect new Members and Associates on the following conditions:—

1.—New Life Members for a composition of 10l., which entitles them to receive gratis the Reports of the Association which may be published after the date of payment.

2.—New Annual Subscribers for a payment of 2l. for the first year. Those who receive gratuitously the Reports for the year of their admission, and for every following year in which they continue to pay a Subscription of 1l. without intermission.

3.—Associates for this Meeting only for a payment of 1l. They are entitled to receive the Report of the Meeting at two-thirds of the publication price.

Ladies may become Members on the same terms as Gentlemen. Ladies' Tickets (transferable to Ladies only) may be obtained by Members, on payment of 1l.

After September 2nd, personal application for Tickets must be made at the Reception Room, (the Exchange) Birmingham, which will be opened on MONDAY, September 4th.

Gentlemen who have, in any former year, been admitted Members of the Association may, on this occasion, renew their Membership, without being called upon for arrears, on payment of 1l.

Without a proper Ticket, obtained as above, no Person will be admitted to any of its Meetings.

Members and Associates intending to be present at the Meeting are requested to apply to the Local Secretaries, No. 82, New Street, Birmingham, who will assist them in procuring Lodgings, and will forward a Railway Ticket, entitling the holder to obtain from the principal Railway Companies a Return Ticket at a Single Fare, available from Monday, September 4th, to Saturday, September 10th, inclusive.

J. D. BOYLE, J. H. CHAMBERLAIN, } Local Secretaries
W. M. MATTHEWS, Jun., } for the Meeting.

BRITISH MUSEUM.

THE BRITISH MUSEUM will be CLOSED on the 1st, and RE-OPENED on the 8th of September. No Visitor can possibly be admitted from the 1st to the 7th of September, inclusive.

A. PANIZZI, Principal Librarian.

British Museum, 24th August, 1865.

DUBLIN INTERNATIONAL EXHIBITION, 1865.

Under the Special Patronage of Her Majesty THE QUEEN.

THE EXHIBITION IS OPEN EVERY WEEK DAY, and in the EVENINGS of Mondays, Tuesdays and Thursdays.

Admission, One Shilling.

RAILWAY ARRANGEMENTS.

Return Tickets to and from Dublin are issued at the principal Railway Stations in England and Scotland at considerably reduced rates.

Excursion Trains run frequently at very low prices.

For full particulars, see the Railway Companies' Announcements.

ST. MARY'S HOSPITAL MEDICAL SCHOOL.

THE WINTER SESSION 1865-66 will COMMENCE on MONDAY, OCTOBER 2, at 8 o'clock P.M., with an Introductory Address by Dr. HANFIELD JONES, F.R.S.

At this Hospital the Medical Appointments, including five House-Surgeons, the annual value of which exceeds as many Scholarships of 50l. each, and a Readership at 100l. a year, are open to the Pupils without additional Fee. To enter, obtain Prospectus, and for other information, apply to any of the Medical Officers and Lecturers, or to ERNEST HART, Dean of the School.

THE PRESS.—A Gentleman, engaged in

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TO GENTLEMEN, PUBLIC COMPANIES,

&c.—A Gentleman, Member of the University of Cambridge (Trin. Coll.), and also of the Inner Temple, is desirous of Employment as SECRETARY, or in some such capacity.—Address A. B. 25, Drayton-grove, West Brompton, S.W.

NOTICE.—ACCIDENT ON THE MATTER-

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Vocal Physiology and Inventor of "Visible Speech," receives PUPILS daily, at 15, Harrington-street, N.W. Stammering, Stuttering, Lipping, Burring, and all Vocal Disabilities permanently eradicated.

WELLINGTON COLLEGE, BERKS.—

Mr. BARFORD, Medical Officer and Professor of Chemistry to the College, will be ready by the 15th of September to take a SMALL NUMBER OF BOARDERS into his house to be educated at the College.

THE REV. W. H. STALLARD, Vicar of

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Principal—**SARAH NORTHCROFT.**

This Institution will re-OPEN, on THURSDAY, the 14th September, on which day the Drawing and Painting Classes, by Valentine Bartholomew, Esq. and Miss Burrows, will be resumed. Ladies wishing to join any of the Classes should enter their Names the day before the Re-opening.

There are Vacancies for Two Resident Pupils.
Prospectuses will be forwarded upon application.

NEWSPAPER FOR SALE.—An advantageous opportunity offers for the PURCHASE of a Weekly COUNTY NEWSPAPER, which was started a few years since by the present Proprietor, who has successfully established it. It is the principal organ of the district, and its circulation, which may be greatly increased, extends over several towns of considerable importance. The working expenses are very light. The Proprietor parts from it for reasons of health. The Copyright will be sold if desired, or with the whole or a portion of the Plant to suit the purchaser; or arrangements can be made, with a view to economy, to print the paper in the office of the present Proprietor. For further particulars, or an interview, apply by letter only, to X. Y. Z., care of George Eccles, Esq., 101, Fenchurch-street, E.C.

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Ingham's Pale Virgin Marsala, 3s. 6d. per dozen; Quarter casks, 21s.—Dumeco's and other Port, 3s. 6d. per dozen; 7s. 6d. per dozen; Croft, Taylor's, and other Ports, 3s. 6d. to 10s.—Claret, 2s. to 15s.—Hennessey's 1857 Pale Brandy, 6s. 6d. per dozen case.—Very rare raito, 50 years old, 10s. per dozen case.—
Champagnes, Hocks, Moselles, Burgundies, Liqueurs, &c.
Samples on application.—Terms cash.

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Forms of Application and all further particulars may be obtained from Sir R. W. Carden & Co., Stock-Brokers, Royal Exchange-buildings; at the European Bank, 83, King William-street, London; or from the Secretary of the Company.
By order of the Directors, **C. GRAINGER, Secretary.**
Office: 1, King's Arms-yard, Moorgate-street, London, E.C., 1st August, 1865.

ST. BARTHOLOMEW'S HOSPITAL and MEDICAL COLLEGE.
The WINTER SESSION will commence on OCTOBER 2, with an Introductory Address by **DR. ANDREW, at 5 o'clock P.M.**
LECTURES.

Medicine—**Dr. Black.**
Clinical Medicine—**Dr. Farrer, Dr. Black, Dr. Martin.**
Surgery—**Mr. Paget, Mr. Coots.**
Clinical Surgery—**Mr. Skye, Mr. Paget, Mr. Coots, Mr. Holden.**
Descriptive Anatomy—**Mr. Holden, Mr. Callender.**
Physiology and General Anatomy—**Mr. Savory.**
Chemistry—**Dr. Odling.**
Demonstrator of Microscopic Anatomy—**Dr. Andrew.**
Demonstrators of Anatomy—**Mr. Smith, Mr. Baker.**
Assistant Demonstrators—**Mr. Vernon, Mr. Langton.**
Tutors—**Mr. Duckworth, Mr. Baker, Mr. Shepard.**

SUMMER SESSION, commencing May, 1866.
Materials Medicine—**Dr. Farrer.**
Botany—**Dr. Harris.**
Forensic Medicine—**Dr. Edwards.**
Midwifery—**Dr. Greenhalgh.**
Comparative Anatomy—**Mr. Callender.**
Practical Chemistry—**Dr. Odling.**
Microscopic Demonstrations—**Mr. Savory.**

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Orders to be sent direct to **LUDWIG DENICKE, Leipzig, Germany.**
* German Advertisements for the **ATHENÆUM Journal** are received by **LUDWIG DENICKE, as above.**

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LONDON, SATURDAY, AUGUST 26, 1865.

LITERATURE

The Literature and Curiosities of Dreams. A Commonplace Book of Speculations concerning the Mystery of Dreams and Visions, Records of Curious and Well-authenticated Dreams, and Notes on the Various Modes of Interpretation adopted in Ancient and Modern Times. By Frank Seafeld, M.A. 2 vols. (Chapman & Hall.)

Mr. Seafeld has compiled a vivid and singular book—an account of the literature of dreams from the Oneirocriticon of Astrampychus down to the 'Royal Book of Dreams,' by Raphael. He is not a theorist, like the late Sir William Molesworth, but a collector. It is his boast that he has neither put himself forward as a discoverer nor sought his own glory as a scribe; but he claims the credit of collecting into one view all that is best worth knowing as to the facts of his case. Men who differ from each other in their explanation of dreams, may very cordially unite in admitting the merits of Mr. Seafeld's volumes.

Most men dream, and dreams are a part of almost every man's life. What are they? *Tous songes sont mensonges*, says a French proverb; dreams descend from Jove, says Homer. Most persons in this age, wise and otherwise, having no firm opinions of their own, either way, are apt to agree with the flippant French proverb. Dreams, they say, are nothing, worse than nothing; painful nervous reactions, mere galvanic after-twitches. It is thought by some to be a happy thing when they can say of themselves—Deep and dreamless have our slumbers been. Of course, this is not the view of all; for there are gentle spirits who accept dreams, among their other blessings, as luxuries of nature, gifts of Providence to the wise and good, perhaps to the well-born and the fashionable. It used to be an article of faith that only kings, peers and polite people were blessed with this second life of the soul. A dream was taken to be a result of culture, an offshoot of the imagination, like taste and a fine manner. It was denied that children and savages could dream at all. Aristotle asserts that infants do not dream; and Camden complacently reports of some African tribe that they had neither names nor dreams. Margaret of Navarre considered the power of dreaming one of the privileges of high rank, much as the fine ladies of her court considered God as only the first of French princes.

Bacon warns us, in the *De Augmentis*, against the folly of treating these shadowy images of things with negligence and disrespect, and in the same great treatise the Father of Science has a passage on their interpretations which quacks and impostors are quite willing to quote. Shakespeare, again, tells us that

We are such stuff as Dreams are made of;

and the poet uses them, for the purposes of his art, as the images of actual things, with a frequency and familiarity not fully considered by writers on this subject, even by Mr. Seafeld. With Bacon and Shakespeare dreams are certainly not lies. Dryden comes a trifle nearer to the French idea, as one might expect in a man of his brilliant parts and shallow faith:

*Dreams are the interludes which fancy makes;
When monarch Reason sleeps, this mimic wakes,
Compounds a medley of disjointed things,
A court of cobbler or a mob of kings.*

But while the licentious wit was laughing at dreams, in the French manner, the pious Ken was engaged in proving not only that dreams come direct from God, but that a special angel

was appointed to direct them. In his epic poem of 'Hymnotheo,' the good bishop writes—

*Wise God was pleased the Angel to select,
Appointed Dreams instructive to project.*

This angel of dreams is called Phylonar; and the process of dream-ordering is elaborately described by Ken, to whom the phantoms of sleep were as real as the men and women of the visible world.

In fact, whatever else our dreams may be thought,—trains of ideas, personal sensations, images of things unseen, fancies of the waking soul, activities of the second-self, angelic ministrations, divine suggestions, diabolical sportings, unconscious dramas of life, or what not,—they are clearly not lies, in the ordinary sense of words. Many things about them we have yet to learn; how they come, what they mean, and why they go. They have always excited the wonder of mankind, and the highest intellects have trifled with their mysterious doings. But as yet we have not mastered the alphabet of dream-science. From Aristotle to Brougham the philosophers have been at war as to the facts, and we have still to ask the most elementary questions about dreams. Are they incident to all sleep, though in many instances they are forgotten in awaking, as Aristotle thought? On the contrary, are they incident only to the state of transition from conscious life into sleep, or from sleep into conscious life, as Lord Brougham maintains? Are they the common property of dogs, goats, horses, sheep and oxen, as Buffon says? Are they the right of boys and men, but not of young children, as Aristotle holds? Are they the inheritance of man from his very birth, as Pliny taught? Are they the blessing of all tongues and races, as the Arabs say? Are they the peculiar gift of civilized nations, as Camden implies? Are they the privilege of high rank, as the Queen of Navarre assumes? In any case, so far as they go, they are facts of the mind, and it is talking pure nonsense, even if witty nonsense, to say that dreams are only lies. The Arab sheikh, who believes in dreams with the simple faith which he gives to the text of his Koran, may be laughed at by wits as a silly fellow; but Bacon would have read with zest such a book as that of Ibn Shâheen, on the 'Interpretation of Dreams,' while he would have tossed away from him the shallow mot which declares that *Tous songes sont mensonges*.

Dreams are commonly classed under two leading heads. To use a French idiom, there are dreams, and dreams. In the words of Ben Jonson, there are

Dreams that have honey and dreams that have stings;

in the language of George Fox, there are dreams from God and dreams from the Devil; the first being fruitful and beneficent, the second being idle, and perhaps malicious. In whatever form of words this difference in the nature of dreams may have been expressed, the "idle coinage of the brain" was distinguished from the intimations of Phylonar, in the earliest times and in the earliest records of human wit. Solomon knew the distinction, and acted upon it in his own person, to his immediate gain. He saw in some of his visions the mere flicker of his waking thought, the bastards of a busy brain; but he recognized in others the intimations of a divine intelligence. When the young King lay down in Gibeon, and a Voice came to him in his sleep, asking him what he would have of the Lord, he accepted that Voice for an actual fact; desired that he might be endowed with wisdom to judge his people; and on being answered that his prayer was heard, he went up to Jerusalem, sacrificed on

the altar, and made a feast of thanksgiving for his servants. Homer no less surely marked the difference between one class of dreams and another; between the visions of the night which came from either fatigue or restlessness, and those which came from Jove. This was the old doctrine, found in all Hebrew and all Grecian stories. It lived in Egypt and lingered in Rome. For many hundred years this distinction between good dreams and idle dreams kept its place in poetry and in life; and long after it had fallen into disrepute with wits and worldlings, it continually came out again, bright with a fresh glory, alive with a new spiritual significance, in the writings of mystics and divines. When dreams had become matters of analysis to Bacon, and of fancy to Shakespeare, they were still a living power to such men as Baxter, Ken and Fox.

Viewed only as to their literary and moral uses, dreams are great agents in the hands of poets, children and orientals; that is to say, with all men and women in whom the imagination is strong. In Homer and in Shakespeare they are quickening causes. When Diomed and Ulysses slay the Thracian prince, when Richard slumbers in his tent, the dream becomes a real dramatic power in the epic and the play. It is a part of the poetic machinery, indispensable, if not to the action, at least to the moral significance of the action. So, again, when Minerva sends the daughter of Icarus to reason with Penelope in her dream, and when the royal Dane is murdered in his sleep. The plays are full of dreams, to which a special significance, which Bacon would have allowed to be fairly due to them, is always given. But there is evidently a wide divergence in the minds of the Greek and the English poets as to the philosophy of dreams.

Homer's view is that of the old world; not of Greece only, but of Syria and of Egypt. He depicts the gods as interposing by a direct and personal action; and he describes his heroes as accepting these divine intimations. Minerva sends a mocking vision to Rhesus, as he lies in his tent asleep. Achilles advises that a priest of the Greeks should be deputed to ascertain the cause of Apollo's anger in a dream. With the Greek poet, as we see in these cases cited of Penelope and Rhesus, the visions may be either salutary or deceptive. Worse still, they may be positively malevolent, even when they come from the gods themselves. In fact, the divine messengers may deceive, and that with diabolical art and purpose. Jove, in the second book of the Iliad, sends a lying spirit into the sleeping-tent of Agamemnon, which, by a series of artful falsehoods, urges the king of men to rise, rush into battle, and squander many Grecian lives. In this deception of his god, Homer sees no fault, for he views the matter like an ancient and an oriental. The Hebrew prophet Micaiah, as Mr. Seafeld points out, offers a striking analogy to the Greek poet. "Micaiah relates about the appearance before the Lord of a number of spirits, one of whom volunteers to go forth to be a lying spirit in the mouth of the sleek prophets of Ahab, king of Israel. Micaiah having first symbolically announced the impending fall of Ahab, and the discomfiture of his host, says, 'Hear thou, therefore, the word of the Lord; I saw the Lord sitting on his throne, and all the host of heaven standing by him, on his right hand and on his left. And the Lord said, Who shall persuade Ahab, that he may go up and fall at Ramoth-Gilead? And one said on this manner, and another said on that manner. And there came forth a spirit and stood before the Lord, and said, I will persuade him. And the Lord said

unto him, Wherewith? And he said, I will go forth, and I will be a lying spirit in the mouth of all his prophets. And he said, Thou shalt persuade him, and prevail also: go forth." We need not quote the sequel; for every one knows the story of Ramoth-Gilead. Ahab was deceived as Agamemnon was deceived, and to a more terrible end.

Shakspeare has none of this weird and fatalist feeling about dreams. The sentiment, as we see in such persons as Ken and Fox, had not died out of the sphere of English thought; for the learned prelate, like the ignorant rustic, actually believed that God might send a lying and deceiving spirit to mislead men to their ruin. Milton, indeed, appears to imply the same in his great picture of the temptation of Eve by Satan. But Shakspeare takes the more modern view, the view of Bacon and the naturalists, though he deals with his fancy after the conditions proper to his art. With him a dream is a mood of the mind, follows the law of association, and is a part of the individual life. In one man it is a fierce vexation; in another a toy; in a third an illusion; in a fourth a prophecy; in a fifth a shadow. It is always true to character. Hamlet would no more dream like Richard than he would act like him. So true is Shakspeare to nature and experience in his dreams, that special studies have been made of them for psychological purposes, and particularly of Clarence's dream in the Tower, one of the subtlest dealings with the mysteries of the mind in sleep to be found in all literature.

For some time Clarence believes in his dream, and cannot shake it off. It is to him no more of a lie than the dream of Catherine de' Medici, when she lay ill at Metz, and saw in her sleep the battle of Jarnac fought, the day before it occurred. Modern writers set their faces against such stories as that of Catherine de' Medici; but they were once very common in literature, and a good collection of them is worth making. Geoffrey de Vinsauf tells the following story:—

"Saladin, excited on one side by his ambition, and on the other moved with indignation at the outrage committed by Reginald, Prince of Antioch, raised all the strength of his kingdom, and assailed with power and impetuosity the territories of Jerusalem. If the number of men, the variety of nations, and the diversity of religions, were fully described as the law of history demands, my plan of brevity would be interrupted by the ample details of such a narrative: Parthians, Bedouins, Arabs, Medes, Cordians, and Egyptians, though differing in country, religion, and name, were all aroused with one accord to the destruction of the Holy Land. As our troops were marching to meet them, and the fatal day approached, a fearful vision was seen by the king's chamberlain, who dreamed that an eagle flew past the Christian army, bearing seven missiles and a balista in its talons, and crying in a loud voice, 'Woe to thee, Jerusalem!' To explain the mystery of this vision, we need, I think, only take the words of Scripture: 'The Lord hath bent his bow, and in it prepared the vessels of death.' What are the seven missiles, but a figure for the seven sins, by which that unhappy army was soon to perish? By this number, seven, may also be understood the number of punishments that impended over the Christians, which was some time after fulfilled by the event, that too faithful and terrible interpreter of omens. The battle had not began, when, the armies having been drawn out at a short distance from Tiberias, at a place called the Marescallia, the Lord hemmed in his people with the sword, and as a punishment for the sins of men, gave over his inheritance to slaughter and devastation."

In the life of Sir Thomas More we read:—

"Sir Thomas More's mother saw in her sleep the number of children she should have, written as it were in her marriage ring; and the

forms, shapes, and countenances of them all. One was very dim and obscure, and could scarcely be discerned; for of one she suffered by an untimely birth—an aborment. Another she saw full, bright and beautiful, and fairer than all the rest; whereby, no doubt, was this lamp of England prefigured."

A very similar incident is related of Mrs. Abbott by Aubrey. "When Archbishop Abbott's mother (a poor cloth-worker's wife in Gilford)," says the old gossip, "was with child of him, she did long for a jack, and she dreamt that if she should eat a jack, the son who was about to be born would be a great man. She arose early the next morning, and went with her pail to the river-side (which runneth by the house, now [1696] an alehouse, the sign of the 'Three Mariners') to take up some water, and in the water in the pail she found a good jack, which she dressed, and ate it all, or very near. Several of the best inhabitants of Gilford were invited (or invited themselves) to the christening of the child. It was bred up a scholar in the town, and by degrees came to be Archbishop of Canterbury."

Peter Sterry, says Nash, in a note to a famous passage in his edition of 'Hudibras,' dreamed that "Oliver Cromwell was to be placed in heaven, which he foolishly imagined to be the true and real heaven above; but it happened to be the false, carnal heaven at the end of Westminster Hall, where his head was fixed after the Restoration. There were, at that time, two victuallers' houses at the end of Westminster Hall, under the Exchequer, the one called Heaven, and the other Hell. Near to the former Oliver's head was fixed, January 30, 1660-1." Pepys mentions a case in which a Mrs. Llewellyn dreamed that her uncle Scobell would die in four days, and the gentleman was good enough to do so. Aubrey has a string of such marvels, which are amusing, if they are nothing more. Says Aubrey:—

"When Dr. Harvey, one of the Physicians' College in London, being a young man, went to travel towards Padua, he went to Dover, with several others, and showed his pass, as the rest did, to the Governor there. The Governor told him that he must not go, but he must keep him prisoner. The Doctor desired to know 'for what reason? how he had transgressed?' 'Well, it was his will to have it so.' The packet-boat hoisted sail in the evening, which was very clear, and the Doctor's companions in it. There ensued a terrible storm, and the packet-boat and all the passengers were drowned. The next day the sad news was brought to Dover. The Doctor was unknown to the Governor, both by name and face; but the night before the Governor had a perfect vision in a dream of Doctor Harvey, who came to pass over to Calais; and that he had a warning to stop him. This the Governor told to the Doctor the next day. The Doctor was a pious, good man, and has several times directed this story to some of my acquaintance. My Lady Seymour dreamed that she saw a nest, with nine finches in it. And so many children she had by the Earl of Winchelsea, whose name is Finch. The Countess of Cork (now Burlington) being at Dublin, dreamed that her father, the Earl of Cumberland, who was then at York, was dead. He died at that time."

The most curious of these stories is one which Aubrey says was told him by William Penn. The English fleet was then at sea, fighting against the Dutch. Sir William Penn, the great admiral, was on board, though the chief command was in the hands of the three sea-generals, Blake, Deane and Monk. Lady Penn took her son William to pay a visit to Mrs. Deane, the sea-general's wife, who at that time resided in Petty France, and on the ladies falling into talk about the fleet, Mrs. Deane told her visitors that she had been troubled by a dream, in which she saw her husband walking

on the deck, when a cannon-shot struck his arm and drove it into his side. Within forty-eight hours, says Aubrey, she received news of a great battle, in which her husband was certainly killed in the manner which she had seen in her vision.

Bishop Burnet has told, on the authority of Lord Rochester, the singular story of Lady Warre's chaplain. "Lord Rochester," says Gilbert Burnet, in 'Some Passages of the Life and Death of John Earl of Rochester,' "told me of an odd presage that one had of his approaching death in the Lady Warre his mother-in-law's house. The chaplain had dreamt that such a day he should die; but being by all the family put out of the belief of it, he had almost forgot it, till the evening before at supper, there being thirteen at table, according to a fond conceit that one of these must soon die, one of the young ladies pointed to him, that he was to die. He, remembering his dream, fell into some disorder, and the Lady Warre, reproving him for his superstition, he said he was confident he was to die before morning; but he being in perfect health, it was not much minded. It was Saturday night, and he was to preach the next day. He went to his chamber and sat up late, as appeared by the burning of his candle, and he had been preparing his notes for his sermon; but he was found dead in his bed the next morning. These things, he said, made him inclined to believe the soul was a substance distinct from matter; and this often returned into his thoughts."

We might fill a hundred columns with such stories. To collect is easy; to analyze, to define, is difficult. We do not imagine that, in the present state of psychology, a satisfactory philosophy of dreams could be constructed. We want more facts. We want facts which have been carefully observed and faithfully recorded. Mr. Seafeld is of opinion that "the two principal sources, or,—seeing that final causes have an ugly habit of hiding themselves away out of sight,—as we should rather say, the influences that modify our dreams are (1) our present bodily sensations, and especially the internal state of the physical system; and (2) our previous waking thoughts, dispositions, and prevalent states of mind." But this generalization is too wide to be of much practical use.

Some experiments, made with a view to induce dreaming under conditions in which the results could be noted, were made on the person of M. Maury. While M. Maury was asleep, his external organs were subjected to various kind of irritation. Thus: 1. His lips and nose being tickled by his coadjutor with a feather, he dreamed that he was subjected to horrible tortures; that a pitch-plaster was applied to his face, which was then roughly withdrawn, denuding the lips and cheeks. 2. A pair of tweezers being struck close to his ears by scissors, he dreamed that he heard the ringing of bells, which speedily passed into the tocsin, and suggested June, 1848. 3. Being made to smell eau de Cologne, he dreamed that he was in the shop of a perfumer, which led the fancy to the East, and to the shop of Jean Farina, in Cairo! 4. Being made to feel the heat and smell of a burning match, and the wind at the time being whistled through the shutters, he dreamed that he was at sea, and that the powder-room of the vessel blew up. 5. His neck being slightly pinched, he dreamed that a blister was applied; and then there arose the recollection of a physician who had treated him in youth. 6. A piece of red-hot iron being held close to his face for such a length of time as to communicate a slight heat, he dreamed of bandits who got into houses and applied hot irons to the feet of the inhab-

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itants, in order to extract money from them. This idea suggested that of the Duchess d'Abrantes, who he conceived had chosen him as secretary, in whose Memoirs he had read of chauffeurs, or bandits who burned people. 7. The word "parafaramus" being pronounced close to his ear, he heard nothing; but on a repetition of the attempt while in bed, the word "maman" was followed only by a dream of the hum of bees. When the experiment was repeated some days subsequently, and when he was falling asleep, he dreamed of two of three words, "Azor, Castor, Leonore," which were attributed to the interlocutors in his dream. The sound of "chanelle, haridelle," awoke him while pronouncing the words "c'est elle," but without any recollection of the idea attached to the expression. 8. A drop of water falling on the brow suggested a dream of Italy, great thirst, and a draught of Orvietto. 9. A light, surrounded by a red paper, being repeatedly passed before his eyes, he dreamed of a storm of lightning, which reproduced a violent tempest which he had encountered between Morlaix and Havre.

In trying these experiments, M. Maury was, in our opinion, in the right path for arriving at a true knowledge of dreams. That dreams are not quite independent of the will, appears from the singular case of Thomas Reid, of Edinburgh:—

"About the age of fourteen I was almost every night unhappy in my sleep from frightful dreams. Sometimes hanging over a frightful precipice, and just ready to drop down; sometimes pursued for my life, and stopped by a wall, or by a sudden loss of all strength; sometimes ready to be devoured by a wild beast. How long I was plagued with such dreams I do not now recollect. I believe it was for a year or two at least; and I think they had not quite left me before I was sixteen. In those days I was much given to what Mr. Addison, in one of his 'Spectators,' calls 'castle-building'; and in my evening solitary walk, which was generally all the exercise I took, my thoughts would hurry me into some active scene, where I generally acquitted myself much to my own satisfaction; and in these scenes of imagination I performed many a gallant exploit. At the same time in my dreams I found myself the most ardent coward that ever was. Not only my courage, but my strength failed me in every danger: and I often rose from my bed in the morning in such a panic, that it took some time to get the better of it. I wished very much to get rid of these uneasy dreams, which not only made me very unhappy in sleep, but often left a disagreeable impression on my mind for some part of the following day. I thought it was worth trying whether it was possible to recollect that it was all a dream, and that I was in no real danger. I often went to sleep with my mind as strongly impressed as I could with this thought, that I never in my lifetime was in any real danger, and that every fright I had was a dream. After many fruitless endeavours to recollect this when the danger appeared, I effected it at last, and have often, when I was sliding over a precipice into the abyss, recollected that it was all a dream, and boldly jumped down. The effect of this commonly was, that I immediately awoke. But I awoke calm and intrepid, which I thought a great acquisition. After this my dreams were never uneasy, and in a short time I dreamed not at all. During all this time I was in perfect health."

This curious experiment in dreaming shows how closely the two sides of our life cling together. In time, we shall be able to reduce the strange phenomena to some sort of law, and perhaps to reconcile the lore of Palestine, Greece and Egypt with the conditions of modern science. To find that a thing is the result of natural law, is to find, in other words, in a more oriental idiom, that it comes from God. Bacon would agree with Homer that dreams descend from Jove, while he would

also have accepted Shakspeare's assertion that *We are such stuff as dreams are made of*. True knowledge is a great reconciler. Poets used to call our dreams "cloud fancies"; at that time, clouds were supposed to float beyond the region of law. We know better now. We see that the lightest vapours of the sky form, float, and mingle in obedience to rules which can be expressed in words and figures. It will be the same with dreams. In the rough meteorology of peasants and sailors, a red cloud is the sign of a tempest, and the simplest observer of human nature would predict bad dreams as a consequence of eating a supper of lobster-salad and pork-chops. What is not so clear to the popular mind, though it is no less true, is, that every change in the cloud, however slight and delicate, is the consequence of changes in the earth and the air; also, that every incident in Dreamland is the result of changes, very subtle and often quite evasive, in the mind and body of the dreamer. As our knowledge of the mind of man enlarges, we shall be able to forecast dreams at least with as much certainty as we now forecast storms.

Bathing: How to do It, When to do It, and Where to do It. By Edgar Shepherd, M.D. (Hardwicke.)

THERE was a fashionable physician of Queen Anne's days who published a treatise, in which he recommended to his aristocratic patients what Lord Malmesbury at the end of the century recommended to Caroline of Brunswick, whom he was escorting, on her bridal way, to England,—namely, to "wash all over," daily. The author of the treatise took pains to assure his wealthy *clients* that they would not find complete ablation a very disagreeable process. It might disgust and irritate them at first; but he enjoined them to have patience, courage and perseverance. By degrees, they would come to think of the "wash all over" as a positive luxury. They might disbelieve him on this point, but he reiterated the assurance; and he added that the daily morning bath would sustain and increase health, and not only make life tolerable, or even pleasant, but would prolong it also. Nothing could be more encouraging to a generation to whom life was dear, but there was a dread of water in those days; even the young and beautiful Cynthias of the minute were not altogether so clean as they might have been, and the bath was avoided by general fashionable consent.

People, however, at the close of the last century, instead of resorting to mineral springs, had begun to perform that annual solemnity of "going to the sea-side." All of the pilgrims to Thalatta, indeed, did not bathe, but all enjoyed at least the sea-air bath, and got the health thereby which they lost at night at the assembly, the primitive little theatre, or the ball. There is an illustration of the pulpitis-intelligence of the time in the fact that clergymen who were incumbents of watering-places looked upon the influx of the early intruders on their privacy with a most unwilling and heavily-censuring eye. These latter were assured that there was little virtue in the sea-air, none at all in the place, and that body and soul would, accordingly, be none the better for tarrying where there was nothing profitable to either. In the earliest of Brighton's healthy period, London visitors were enjoined, from the pulpit, to hie home again if they regarded their corporeal well-being or their soul's salvation.

The pulpit echoes resounded in vain. King George and Queen Charlotte went to Weymouth, and all good church-and-king men and their wives loved to live after the fashion of

Farmer George and that plain little woman, his wife, before whose baptismal name Whig incivility did not hesitate to clap the not flattering prefix of "Snuffy."

But this royal couple did not bathe, and consequently at Weymouth there were more wood-nymphs than Naiads, more fops on the promenade than semblances of Tritons in the waves. Fashion, however, lent her hand to give a dip to those who were willing. The Prince of Wales, when at Brighton, was indeed more given to cantering over the downs with Sir John Ladd, than disporting himself in the waves; but there was his "wife," Mrs. Fitzherbert, who took to the water like a duck. She might be seen walking in her stately beauty, like a queen, down to the beach; a trifle pale, perhaps, or a little flushed, from last night's country-dances and late hours, but the salubrious waves rushed up to kiss her feet. Martha Gunn, hailing her as "Mrs. Prince," took her by both hands and buried her, as it were, in Neptune's bosom; as she turned in the water the flash of her "beauteous ancles" might have been taken for that which shot all silvery from those of Hesiod's Amphitrite; and as she rose from the waves and wended towards the shore, Martha Gunn protested that she went in, a perfect lily, and came out "fresh as a peach, Ma'am, if you please."

Then "all the world," as the phrase goes, gave themselves up to bathing. Some went in for health, some for pleasure; then paused the timid and plunged in the brave. It was as much the custom for men to have "guides" as for the ladies; and it was necessary for the former when "nervous" to be explicit in their directions. Remember the case of Charles Lamb, frightened and stammering, who with difficulty exclaiming, "I'm to be dipped —," was three times plunged to the lowest depths as he repeated the words, before he had breath enough to add, "only once!"

But though "all the world" goes to, or into, the sea at every recurring autumn,—and in no part of the globe does that "world" comport itself with so little decency on those occasions as in England,—Dr. Shepherd informs his public that "the entire subject of bathing is one about which European nations have little or no knowledge." He asserts that all English bathers still wait (if heated) to cool themselves before they plunge in, and thereby gain any one of a list of diseases which he enumerates. To take the plunge "hissing hot" is now your only true method if you would have healthy reaction. The truth, we take it, lies in the just medium, and then it should never be forgotten that all the benefit to be derived from the water ceases with the first plunge. Every minute passed therein subsequently may be productive of pleasure to some, but it is charged with peril to all, a peril which increases according to the length of time the bather tarries in the water.

It is said that gout is a disease not known in Turkey, and that this exemption is owing to the use of what we are pleased to call the "Turkish bath," a luxury which Greece gave to Arabia, and which Mohammed denounced as effeminate and impure. The "Turkish bath" is the natural curative process of most savage or semi-civilized nations. As a remedy for disease it was practised by the Irish Celts, and continues to be practised by their descendants. This book speaks of the custom being still observed in Fermanagh. We have ourselves seen one of their "sweating-houses" in county Cavan, near the "Pot of the Shannon," as the head of the river which flows into Loch Allen is called. It is resorted to especially, not as a luxury, by those who seek health by obtaining copious perspiration. This primitive

hot-air bath is easily provided. In a bell-shaped hut, like a wild Indian's, a fire of turf is kindled on the floor, and the hut is tightly closed up. The ashes are subsequently swept out, the patient enters, and he is pretty tightly closed up too. The consequent perspiration is extremely copious, and the patient, on issuing from this oven, plunges into cold water, or has it thrown over him, and he relies upon being swiftly relieved from fever, rheumatism, or whatever malady he may have that is to be cured by this sudorific process. To a similar process, better carried out, Dr. Shepherd recommends his readers, as the "How to do it"; he leaves the "When to do it" pretty well to their discretion; and we feel, for our own part, that the "Where to do it" belongs to our advertising columns.

Felicia Hemans: her Life and Poems. By John Correll. With (by Permission of the Publishers) some Choice Gems from her Writings. Also, an Introduction, by the Rev. W. Pakenham Walsh. (Dublin, Roe.)

We cannot turn over the leaves of this tawdry pamphlet,—one among the many works of super-erogation that come forth to astound the reading public,—without thinking how great would have been the diversion of the poetess could she have assisted at her own obsequies as here performed. Though her muse, as Sir Edward Lytton phrased it, "swept through the most flowery paths," Mrs. Hemans was endowed with as exquisite a sense of what is whimsical as was ever bestowed on woman. Without humour, however, there is no real pathos. Mr. Correll and Mr. Pakenham Walsh apparently have neither; though they preach in a solemn earnest which reminds us of the doleful Irishwoman in *Cesar Otway's* story, who professed that "she coveted neither grandeur nor goodness, but only peace and decency." Miss Austen's *Mr. Collins* was not happier in his epithets and eulogies than the author of *'Nature's Whispers.'* The reader shall share in one of the richest treats we have laughed over for many a day:—

"Many eminent ladies visited her in Wales—Miss Jewsbury paid her a long visit, and when leaving regretted much for being obliged to go. Miss Jewsbury says afterwards in one of her letters to Mrs. Hemans, 'I pine after the flowers, and that sky of earth, the green meadow-land, and your sister's music, and your own imagination.' She describes Mrs. Hemans as being 'the Italy of human beings,' and says that though she tried for ever, she 'would never succeed in portraying her.' Before Mrs. Hemans left Wales, one of her brothers came to Ireland, and her sister, who was an eminent musician, and who afterwards wrote the excellent biography of Mrs. Hemans, became the bride of a respectable gentleman. So old friends were going away and children advancing to youth. Time was passing. O Time! why is it that as we gaze on thee with reverted eyes, seemest thou to have sped all too quickly? and why to our perspective vision do thy wings seem pinioned? The day had arrived when her accomplished and beloved sister would bid her farewell, but the link which bound their hearts could not be broken by time—could not be dissevered by ocean. Her sister sought a home of her own; not the home with tilled fields, nor the sod streaked with her own footpaths, nor the trees with their shadows, nor the fireside with its blaze-play, nor the pictures of the loved ones, nor the cherished looks, but more, far more than all these, it is the presence of the loved one that makes the real happy home which Miss Browne desired. The altar of worship is there; there the loved are understood, sympathized with, and forgiven, and there troubles are smiled away, and little children educated for heaven. I have no doubt Mrs. Hemans often conveyed to her sister the sentiments expressed in the beautiful words of a living poet—

How'er it be, it seems to me
'Tis only noble to be good;
Kind hearts are more than coronets,
And simple faith than Norman blood.

Miss Browne possessed a heart that teemed with exquisite sensibilities, and a mind bright with elevated intelligence; she did not require to be dressed with the productions of many climes; she did not want the muff and fan from the different ends of the earth; the scarf from the torrid zone, the tippet from beneath the Pole, nor the diamond necklace from Hindostan. Compared with the adornment of her mind, her beautiful form, her musical voice, and her folded hair were only ornaments of the casket which contained her jewelled soul, arrayed in 'knowledge and virtue, truth and grace, which are the robes of richest dress.' It was hers to strike the lyre and reveal to the soul inexpressible feelings. In the dulcet tones of the piano she conveyed the thoughts of her renowned sister, Mrs. Hemans. Listening to her we might have wandered in imagination amid scenes of joy and splendour, or have reflected on the breathing 'statues'—monuments of the departed—and have felt that 'the paths of glory lead but to the grave.' She sings, and lo! delightful recollections are awakened of the glorious heritage we have lost, but which we may regain—the palaces of paradise, the gates of glory. Every day her betrothed discovered in her new graces, and his love was not a mere passion which would expire when the domestic horizon became dark. It was not like the blush which sweeps over the cheek and is gone for ever—it was the enduring love of preferable and tried affection. The wedding day arrived, and Mrs. Hemans' description of 'The Bride of the Greek Isle' may be applied to her sister.

The essay of which the foregoing precious paragraph is only a sample was read, Mr. Correll's friend, Mr. Walsh, believes, "before one of our young men's societies." These, indeed, must be dreary gatherings of inanity and affectation if nonsense like the above can get an audience of five there. Perhaps, however (and let us hope so), only one young man attended Mr. Correll's performance. The book is surprising, we repeat, even to persons as well versed in the absurdities which are perpetrated in the name of Literature as ourselves.

A Treatise on Ordnance and Armor: with an Appendix referring to Gun-cotton, Hooped Guns, &c. By Alexander L. Holley, B.P. (New York, Nostrand; London, Trübner & Co.)

THERE has been no work produced in this or any other of the great European states, comparable in utility with this treatise, which embraces all the most important "descriptions, discussions, and professional opinions concerning the material, fabrication, requirements, capabilities, and endurance of European and American guns for naval, sea-coast, and iron-clad warfare, and their rifling, projectiles, and breech-loading, as also results of experiments against armour." The typography, printing, paper, and binding of the book are of the best quality, and in style and arrangement it is in admirable taste; the matter is illustrated by nearly five hundred woodcuts, of excellent artistic quality, and executed with careful accuracy.

The author, with just propriety, refrains, as a rule, from giving decided opinions of his own on technical matters, but rather seeks to render his work of great value by a carefully-organized and really trustworthy collection of reports of the various experiments which have been made in relation to artillery and armour-plating and gun-cotton, not only in the United States, but in every European country; and so well has this been done, that Mr. Holley's treatise cannot fail to be regarded as the standard book of reference and record up to the date of its pub-

lication. Having thus freely expressed this high opinion of the value of his work, we may point out, as it is within the scope of our duty to do, some of the elements that are still wanting in the practical demonstration and application of some of the numerous subjects treated on; and in doing this we shall be often increasing the value of our critical estimate of the merits of Mr. Holley's labours, inasmuch as it is through the clear, concise, truthful views presented in his pages that the mind so easily appreciates the gain to military and constructive science by what has been so far done, and that one so readily perceives in what manner experiments carried on in different countries are not correlative, and what important elements and principles have not had, as yet, a proper investigation and elucidation. For example,—what guns have been employed in the late gigantic American war; how they have been used; what effects they have produced; what experiments have been made by the Federal Government bearing upon the strength and resistance of materials, the manufacture of artillery and of defensive plates; and how far the results of practical warfare agree with or differ from the results considered in official quarters to have been attained by the costly trials which have been instituted by the British Government, are subjects of the highest interest.

One thing which strikes us forcibly in the record of the American experiments is that they lack a main element in their otherwise great value, by the fact of the defective nature of the backing, and the small dimensions of the targets employed, and the inferiority of the solid metal plates submitted to experiment. On the other hand, it is to be noted that the English experiments are singularly defective in two respects. The War Office authorities have not in their wisdom thought proper to erect a target thoroughly representing the American system of plating, and have not constructed guns of 15 inches and 20 inches calibre to thoroughly test the principle upon which American artillerymen have proceeded; the principle which Mr. Holley aptly describes as the "racking" system, in contradistinction to our own, or the "punching" system. The distinctions between these systems may be briefly explained. On the one side it is contended that the best way of attack is to employ the whole power exclusively in "punching" through the armour of an iron-clad, if possible with shell; on the other side, that it is better to waste no power in punching mere holes through a ship, but so to increase the weight of the shot that the entire force of its impact shall be expended in straining, loosening, and dislocating the armour, breaking its fastenings, tearing it off, and in this way "racking" the ribs and whole side of a vessel, making her unseaworthy, as well as exposing her injured parts to the certain deadly action of shells. The one is a system of excessive velocity, the other one of excessive weight of projectile, the power in both cases being alike limited by the strain imposed upon the metal of the guns. In the case of a given projectile, whatever power is employed in "racking" the side of a ship is considered to do nothing towards penetration; and *vice versa*, the force employed in "punching" cannot in any way cause the racking or straining of the entire ship's side. "These effects may be roughly illustrated by throwing a 32-lb. ball, and firing a bullet at a light board or piece of thin sheet iron, supported at the corners. The ball will split the board or break it across the grain, or both; or it will double up the sheet iron, and tear it away from its supports, without showing any signs of penetration. The bullet will make a clean hole

without the board. The high velocity there would propagate in other directions, and the great force of the impact would be over a material. Until to the as to either, spent by committing of so much will be the absence of these in the of the utility will impact possible from the of the its own be brought of very rate of has been of the rather urged, iron-pl ductile Mr. guns, of the effects metal adapted forms of and es against lar con would, remark riment cotton rated service search tion of pretty powde superi mariu admitti We contain portan rifled projec one-f groove 600-p in dee groovi follow lined- "Frei wich, to be heavy place

without splitting, bulging, or loosening either the board or the iron."

The explanation is that in the case of high velocity the effect is wholly local, because there was not time for the vibrations to be propagated through the surrounding mass, or, in other words, the cohesion of the material was overcome before the inertia of the surrounding mass began to yield. In the case of the great weight, the velocity was sufficiently slow to permit of the distribution of the force of impact, by vibration, through the entire, or over a greater or less extent of the mass of the material itself.

Until, however, both these systems are tried to the ultimate, no decision can be arrived at as to the value, still less the superiority, of either, and the public money will continue to be spent by the million, and so many more pleasant committee days afforded; while the sum total of so much more gun-firing and plate-splitting will be, as far as advantage to the nation or the absolute demonstration of known principles are concerned, very slight.

These considerations of weight or velocity in the projectile involve others in the character of the armour-plates themselves. Their ductility would go far to save a vessel under heavy impact at slow velocity, for it would be impossible to prevent some portion of the force from being expended in simple local distortion of the armour. A very swift shot completes its work before this quality of the plate can be brought into action; but that the ductility of very soft metal is put into service when the rate of the shot is above 1,800 feet per second, has been shown by the bending and bulging of the Thames Iron Works plate. Toughness, rather than ductility, is, however, very rightly urged, by Mr. Holley, as the best quality of iron-plating. Copper, for illustration, is too ductile; it is easily punched.

Mr. Holley's accounts of hooped and other guns, of the requirements of guns and armour, of the effects of heat upon ordnance, of the effects of the elasticity and ductility of the gun-metal itself, of the materials used and best adapted for artillery and plates, of the various forms of riding and projectiles, of breech-loading, and especially his summary of the experiments against armour, all afford many points for similar commentaries to those we have made. We would, however, only add a very few words of remark to his admirable summary of the experiments upon the capabilities and effects of gun-cotton. After all the valuable processes elaborated by Baron von Lenk for the Austrian service, and the careful investigations and researches which have been made at the instigation of our own Government, it appears to be pretty certain that it is not preferable to gun-powder as an agent for projectiles, whilst its superiority for mines, and especially for submarine mines and torpedoes, must be promptly admitted.

We regret that Mr. Holley's book does not contain more precise information about the important question of the endurance of heavy rifled guns, by which we mean those throwing projectiles of not less than 300 lb. and fired with one-fourth charges. In England so far every grooved gun has succumbed. For instance, the 600-pounder familiarly known as "Big Will" is deeply fissured or split in the lines of the grooving; the other heavy shunt-guns have followed suit in the same way. The Palliser lined-gun split in like manner, as also has the "French," or, as they now term it, the "Woolwich," 7½ ton gun, thus showing the principle to be constant, that if grooves are employed in heavy rifled guns' fracture will ultimately take place along the lines of weakest resistance thus

produced. The palm of merit is thus clearly yielded to the oval-bore gun, which has endured all the trials to which it has been subjected, and which, whilst the "Woolwich" split at about 350 rounds, is officially reported after 600 rounds as unchanged in the interior.

NEW POETRY.

Daisies in the Grass: a Collection of Songs and Poems. By Mr. and Mrs. G. Linneus Banks. (Hardwicke.)

'The Lodging-House Cat,' for which Mr. Banks appears to have received a government pension, had the merit of pungency: it was a touching tale, moreover, and doubtless moved Lord Palmerston to tears. Blessed with the official bounty, Mr. Banks now adopts a strain more respectable and less moving; yet some of his patriotic pieces, crude though they are, convince us that he might write stirring popular songs, if he were less ambitious. There is vigour in the 'Volunteers' Battle-Call,' and music in 'Day is Breaking.' We quote the following, a fragment:—

"Pomp and Pride, Wealth and Birth,
These have had their reign on earth,
Each has had its little day,
Each in turn must pass away."

Thus, as Life's watch-tower I climb,
'Twixt Eternity and Time,
Looking out into the night
For a glimpse of morning light,
Spirit-voices floating near
Prophecy unto mine ear—

Solemn voices,
Preacher voices,
From the pulpit of the age
Minist'ring the truths of old,
Written in the sacred page
With a pen of fire and gold.

Soft and low
They come and go,
While far down the anxious crowd,
Weary watchers cry aloud:—
"Watchman! tell us of the night?
Tell us of the morning light?
Worn and weary, when will Day
Roll along the people's way?"

Up the morn, like breath of flowers,
Gently steal the new-born hours,
Each night's spectral shadows fly
Gloomily, despondingly—
Hark! the tramp of many feet—
Hark! the voices of the street—

Rugged voices,
Earnest voices,
Rising now and borne along
In the majesty of song:—
"Night is gone, Day comes on;
Breaks the morning clear and strong—
Stand aside, Pomp and Pride,
Let the People move along!"

Mrs. Banks sings piningly of flowers, birds, leaves, streamlets,—makes fearful havoc among Latin proper names, and calls eagerly for "work"—whatever sort of embroidery she implies in the use of that much bandied-about substantive. To her, we guess, is due the selection of the quotation which gives the book its title, "The daisies in the grass are singing!" and which might have reminded Mr. Banks, who must be familiar with a certain class of literature, to append the line,

I'd choose to be a daisy!

as a necessary explanation of what the pretty little phenomena may be singing about. Let us humbly suggest that Mrs. Banks should have a pension too. A copy of the exceedingly pretty binding of 'Daisies in the Grass' should be sent to head-quarters at once.

Wayside Warbles. By Edward Capern, Rural Postman of Bideford, Devon. (Low & Co.)

THE Rural Postman does not improve with years. His first book was called 'Poems'; this is called 'Wayside Warbles'; and there is the same difference in the contents as in the titles. We find still some pretty sparkling fancies, many true chords of music, and occasionally a fine idea. But the pieces have no backbone; the writer has seldom a subject. Surely, however,

those Devonshire woods and lanes, that hearty Devonshire peasantry, should suggest to one living in their midst something to write and sing about! There is a want of reality in the present lyrics—they do not seem to well up out of the heart, though they evince an immense talent for easy verse-writing. There are imitations of Burns, which are not what true songs ought to be; and there are passages which, while showing that the writer has read Clare, imply that he does not possess Clare's passionate love for simple nature. What real songwriter could have left unaltered the line italicized in 'Bonnie Maggie Ilton'?

Bonnie Maggie Ilton, wi' the dark grey ee,
Bonnie Maggie Ilton made a happy slave o' me!
Bound me wi' the sweetest and tenderest of ties, &c.

A few people may say that we are too hard on the rural postman because he is a rural postman. It is no longer an extraordinary thing, however, for a poor man to write rich verses; and surely the life of a country letter-carrier is a poetical one—more inspiring than Burns's whisky-gauging, Clare's field-labouring,—greatly more enviable than the lives led by some richer men—by Lamb at the clerk's desk, for example. What we love in all poets, what is imperative on all cultivated poets, is spontaneity; and what the public insists on having from all writers worthy of the name is matter. A sonnet to a mistress's eyelash, or a lyric inexpressive of any genuine mood, is no longer interesting, whether coming from peer or ploughboy. Let us not be understood to imply that the book before us is all unsatisfactory. On the contrary, we have come across several pieces of a high order. Such, we think, is this 'Song in Sunshine':—

Sing away, ye joyous birds,
While the sun is o'er us!
If I only knew your words,
I would swell the chorus.
Sing, ye warblers of the sky!
Sing, ye happy thrushes!
And ye little ones, that lie
Down among the rushes!

Softly as an angel's wing
Comes an inspiration:
O that my poor soul could sing
Worthy of creation!
Like the solemn chanting tree—
Nature in devotion:
Like the merry harping bee,—
Harmony in motion.

I would sound a note of joy
Through the vales of Devon,
Sweet as Love's, when he a boy
Newly came from heaven:
Till the busy world beguiled
With its echoes' ringing,
Shouted, "Hark! for Nature's child
Her own song is singing."

And 'My Guardian Angel,' a poem on the loss of a child, is almost Wordsworthian in its simple beauty:—

There are more sights than eye can see,
More sounds than ear can hear,
Sweet phantoms of the memory,
Which greet us everywhere.

We meet them in the glare of day,
We hear them in the night;
And subtler than a fabled fay
They flit before our sight.

'Tis not a poet's dream, I know,
That pictures things divine;
All have their guardian sprites, I trow,—
I feel that I have mine.

With lamblike look, the precious dear,
So fondly she will smile!
And then her pleading, how sincere,
How winsome is her wile!

Sometimes she leads me by the hand,
Where daisy-buttons grow,
Then down upon the golden sand
I hear the maiden crow.

Anon a hat and cloak she wears,
And shakes a mass of curls,
And then, with eyes suffused with tears,
I kiss all little girls.

At other seasons she will come
In pure celestial-white,
Then Heaven is found within my home,
And faith gives place to sight.

Yet the man who can sing so well indulges in absurdities like the following :—

TO A RIVER.
To me thy charms, like youth's, are ever new,
The mirror'd image of the cloud above,
Or young moon floating in the welkin-blue,
Or when the Night, ere she to robe begins,
Sprinkles thy fair breast with heads of silver pins.

From 'My Song':—

Thus year by year I sing, you see,
Light-hearted as a boy;
The wheels of life move heavily
Without the oil of joy!

Mere faulty expression, however, is not the vice of which Mr. Capern requires to be most warned. The danger lies deeper, and is indicated by attempts to sing when unmoved by a genuine impulse.

Village Bells, Lady Gwendoline, and other Poems. By John Brent, Jun. (Hamilton, Adams & Co.)

'Village Bells' is the name of a pretty and elegant poem, in very good Tennysonian verse, wherein, if the author sometimes seems about to take a "header" into bathos, he does no more than scores have done before him. The following twelve lines on Summer represent the remaining portions of this book in a manner which is at least fortunate for the author:—

The nectarine, apple, and the plum
Were in their golden prime,
For now had lovely Summer come—
The birds sang low, or else were dumb,
The bees were all abroad, their hum
Was like a pleasant rhyme;
Beside the brook the lily bowed,
Half sighing for the evening cloud;
The brook a lone wild ripple made,
Then murmured softly to the shade,
Just as some roving Troubadour
Sings as he greets a lady's bower.

Prof. Longfellow and the minor bards of the United States have supplied models in versification to Mr. Brent, whom we take to be a very young man. Mr. Brent gushes a good deal, and anon prosed dreadfully; but, on the whole, he is healthily sentimental, and certainly will not bore the large class of readers who delight in tolerable verse when it treats subjects of the day.

Lord Leclercq, and other Poems. By Henry Righton. (Hurst & Blackett.)

It is accepted that a man who publishes a volume of poems inflicts, by the very act, a positive injury on society, or, to say the least, proves that he means ill to men who read. Of course, if such a one can show but moderate good cause for his conduct, he may be forgiven, or even indulged by human creatures to the extent of forbearing silence with regard to the thing he has done. So many persons nowadays publish verses, that society has been compelled to be tolerant of poets who have yielded to the temptings of those who proffer information about "what it will cost to print," and the like snares for young bards, which are set in the columns of every newspaper. Mr. Righton is one of our leisurely offenders, who coolly tell their readers that the "poems in this volume were written during moments of leisure at different intervals extending over some years." What business has a man to publish a book, especially one supposed to contain verses, which has been produced under such disadvantages? Authors who are compelled to submit to the bondage which is inflicted by the sentence we quote, do themselves injustice in the first case; in the second, they wrong those who are compelled to read more or less all new books; thirdly, somebody is sure to buy, and if but one copy is sold there is a purchaser betrayed. The case is not as if there existed any real want of commonplace poetry, much less of mere verse. Quite the contrary: there

is now an excess of books containing capital stuff of the melodious sort. Few of the latter contain, it is true, much of greater value than smooth versification and pretty thoughts, yet there have been periods the literary reputation of which rests on nothing better than what, during the season for bardings, we receive by barrowfuls. We would not willingly wrong Mr. Righton, but any candid reader must be able to guess at our feelings with regard to an author who shouts "Peccavi" in his Preface, and deprecates resentment by pusillanimous confessions. Nevertheless, as one knows not what a modest man may do, we began to read 'Lord Leclercq' not without hope that the writer deserved to be classed with those who are forgivable for publishing their own weakness. The poem begins thus:—

The Lord Leclercq looketh old,
Although his youth is in its prime;
If by mere dates his age were told,
An inward strife ne'er aided time.

At this point we began to think that we had heard something of the sort before, yet, mindful of our duty, read on a little further, and learned more about his lordship:—

The chimel forth the death of day;
He seeks the monastery grey;

when we declined to have anything more to do with him, because we cannot keep ourselves in a fit critical state of mind when a "monastery grey" is mentioned by a bardling. Remembering Chaucer's "mickle grey abbaye," and the glorious picture he painted of those who waited before its enormous doors, so painful a contrast is created, that it is unwise for us to go on with poems by authors who deal in "broad brows," "demons that linger," "dying glares," and theatrical trash of that sort. Accordingly, we left the rest of 'Lord Leclercq' uncut, and dived into 'A Legend of Palestine,' in which "Christian hosts" appeared with portentous "paynim hosts" and no fewer than three "paynim" prisoners, one of whom turned out to have "a stern fierce eye," at which we took to flight, and preferred rather to miss the legend itself than to encounter that organ. In verse, your one-eyed man is no joke; so we have not the faintest idea what became of the hosts or the paynims. We tried several other poems, but found them so impracticable and confusing, that we gave all up after losing ourselves in endeavouring to calculate "What did it cost to publish?" Wishing Mr. Righton had saved his money, we drop his book into the basket.

Chronicles and Annals of William Rishanger, formerly Monk of St. Albans; with Chronicles and Annals of Certain Anonymous Writers, relating to the Reigns of Henry the Third and Edward the First.—[*Chronica Monasterii S. Albani, &c.*] Edited by Henry T. Riley. A.D. 1259-1307. (Longman & Co.)

To persons interested in the question of literary authorship, we recommend a perusal of Mr. Riley's preface to this volume, in which he disposes of Bale's verdict, assigning the series of annals which this book contains to the old Suffolk-born monk, William Rishanger. Mr. Riley makes a new distribution of the honours of authorship; he gives all the credit that is due to Rishanger, but deposes him from the shadowy grandeur gratuitously conferred on him of Chronographer Royal to Henry the Third, and points out the authorities in these Chronicles to which Walsingham was indebted for statements to be found in his 'History.' In the preface, and throughout the volume, every page carries with it a proof of Mr. Riley's ability and zeal as an editor.

In the various Chronicles here brought to-

gether, we have the history of parts of two reigns, those of Henry the Third and Edward the First, extending to nearly half-a-century. It was a period which has greatly influenced all succeeding time. It saw the wars of the Barons, the struggles out of which arose the House of Commons, the popular resolve not to be taxed without consent, and the Scottish wars, which brought Wallace to Smithfield and the coronation stone to Westminster Abbey. It saw much iniquity in high places, and folly in all. It saw the terror and disgust of fashionable people at the use of coal in the City. During that time was passed the law which prohibited the creation of new manors, one result of which law is that no claim of manorial rights is admissible in our courts unless they can be proved to have existed prior to the 7th of Edward the First. Some of these old laws act curiously now. Thus, mills were made tithable exactly five centuries and a half ago. A miller who desires to be exempted from the statute has only to prove that his mill was built before the 9th of Edward the Second. The law, however does not exact too much by way of proof. If the miller can prove that his mill was erected before the memory of man, and that it had never paid tithe, it is held in law to be, for all purposes of the statute, older than the year of Our Lord 1315. Before mills were tithable and came under jurisdiction, millers seem to have been rogues in other matters than grain. The chronicler classes the mills with the playhouses; and he winds up an account of the destruction of one on Coquet Island with the remark that the miller was accounted unsocial; he did not encourage the usual resort to his mill of riotous persons of both sexes; for mills and theatres were the localities where uncommon and unlawful deeds were committed—"sepe in molendinis et theatris inordinata et illicita committuntur." The date of this charge against mills and playhouses is 1299.

The truth is, society was corrupt to the very core. The executive did its best towards improvement. Something like police arrangements were made, and thieves were hanged according to law which was explained to them in the vernacular. Edward punished the misdemeanors of magistrates, and hung the Jewish clippers and coiners; but he broke his own oaths, under papal authority, and, great as he became, was good, as yet, only by precept, not by example. Selfishness was king, and the people were expected to make all the sacrifices. In the civil war they were the greatest sufferers, for both antagonists carried off their cattle for the provisioning of armies and castles. When abbeyes were called upon for knight-service due, archdeacons marched up to the king with the tale of men, but protested against the infliction. If there was a lull of peace for a moment, quarrelsome nobles, like the Warrens and Lacys, carried on bloody feuds of their own, and set examples which the people followed, as in the case of the quarrel between the Norwich monks and citizens, which ended in the latter burning down the cathedral. Wrong was followed, not by justice, but revenge. After the French burned Dover, it was natural enough for the English to go over and burn Cherbourg; and after Edward deprived Westminster of its monastic liberties, it was scarcely a matter for wonder, save at the audacity of the thief, that the King's treasury at that place was emptied by a burglar. Among the people, a sort of Lynch law was occasionally practised, but these had altogether a hard time of it. Tempests, frosts, floods, famines, were more destructive than they seem to have been since. A fierce storm of thunder and lightning swept over Westminster Palace as Edward and his Queen were

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pleasantly gossiping on a couch. The lightning crashed into their room, passed between them, and left two corpses on the floor. Two poor officials were slain, and the court-toadies praised the kind mercies of Heaven. Some seasons of gladness, let us hope, were not denied to the poorer folk. If they starved when corn was 12s. a bushel, they must have danced and been filled when it was only 12d. a quarter. The disease which occasionally carried off thousands of sheep, and which seems to have been not unlike small-pox, did not seriously affect that part of the population who ate meat only half-a-dozen times in the year.

That population had no examples before it of meekness and long-suffering. Rishanger speaks with the utmost scorn of the monkish orders who coined money by dividing among them the mortal remains of the great. They are as greedy and snarling over their bodies, he says, as hungry dogs over a corpse. Then, for pride, we have the presence of a papal legate at a royal banquet at Westminster, on St. Edward's day. At this banquet, the legate impudently seated himself in the king's seat, and the dishes were offered to him before any other person.

Perhaps the best-abused person in the chronicles is Wallace, who is described as a ruffian of the very lowest grade in blood and ascality. Nor do our good friends the Scots escape with less damage to character. In the chronicler's eyes, they are the very scum of the earth; but they had the good sense to consider Baliol worse than they, as he stood before them for the first time, open-mouthed, his eyes wide staring, a stupid clown, without a word to say or with courtesy to listen. The Scots called him by no gentle names; indeed, it was the custom to "call names." In a French state document, the English of those days are contemptuously called "caudati." We were called so by the *gamins de Paris* before Joan of Arc fixed upon us the epithet of *Goddams* and the red-heeled gentry of Versailles typified us as *John Bull*.

Amid all the sufferings and horrors of the times, it is pleasant to get a gleam of something like fun, though of a mild nature. Henry the Third was for ever at mass; Louis the Ninth was more given to sermons, and avowed his taste when the two kings once cheerfully talked the matter over. "Ah!" said Henry to St. Louis, "I prefer often seeing a friend to frequently hearing him spoken of!" Again, we find our old acquaintance, the begging impostor, turn up, with his usual happy or facile mendacity. One fellow is in the very room of the Queen-mother; and Edward comes upon him just as he is persuading the good lady, whose fingers are going to the gold in her girdle, that it would be a pious charity to relieve him, as he had once been blind, and had recovered his sight through the miraculous agency of her late husband the king. Edward denounced the fellow as an impostor, and tried to dissuade his mother from giving the villain alms; whereupon the Queen Dowager went into a passion, "as old women will do," says Rishanger, and ordered her son, the king, out of the room! Edward obeyed, although he was the king, and because he was her son; but as he passed out, he laid hold of Prior Hugh, of Manchester, and exclaimed to him: "I know my father's good sense so well, that I am confident he would rather have plucked that rascal's two good eyes out than have restored lost sight to such an incomparable villain!" Certainly, the king before whom, at the battle of Lewes, was carried the ancient royal ensign, symbol of death to his adversaries, the Dragon of the old Pendragonship, was not the man likely to be

deluded by the rogue who was better known to Edward than to his royal mother.

One of the most vividly described incidents in this collection of chronicles is the account of a town-and-gown row at Oxford, in 1296. The row began by a quarrel between two boys-students of different "nations." Their quarrel was espoused by members of the two nationalities, and clerics and laics rushed into the street, and came to sword and dagger, which played deadly parts. While the combatants were thus engaged, the thieves of the city carried off all that was portable in their chambers. The camp was plundered while the armies were in the field; when the battle was lost and won, and victors and vanquished discovered how they had been despoiled, there ensued a great outcry. The King sent down a commission, by whom the burgesses were condemned to pay the costs! It was because of scenes like these that Henry had founded, thirty years earlier, a university at Northampton. He was weary of the contests of the southern English, Welsh and Irish against the northern English and Scots. At the prayer of the Cambridge and Oxford people, however, this university was suppressed, and the students ordered to return to their former residence. Mr. Riley is, doubtless, aware that after the mortal battle narrated in the text he has so ably edited, the King founded another university at Stamford; but its suppression followed, and Oxford and Cambridge remained privileged to earn distinction for scholarship, science, hot temper and indomitable pluck.

The Second Empire, and a New Restoration—[Le Second Empire, et une Nouvelle Restauration, par Charles Dunoyer]. 2 vols. (Tafer.)

WHEN Louis the Eighteenth died, the wits of Paris dealt in pun and prophecy, and manifested their double power by inventing the vaticinatory witticism, "Louis dixhuit est mort, Charles dix paraîtra (*disparaîtra*)."

It is certain that Louis the Eighteenth as much distrusted his brother as any of the sayers of smart things in the capital did, and in about five or six years from his accession Charles the Tenth justified the distrust of his brother, and fulfilled the prophecies of the wits. When the *ordonnances* were published, by which Charles the Tenth, in fact, suppressed the Charter that guaranteed a certain amount of liberty to France, there was a "sensation" in Paris; but it is not certain how far that sensation would have been improved into resistance and revolution had it not been for the very energetic initiative taken by M. Dunoyer. Whether it was his "cue" thus to act, or his impulse that drove him into rebellion, he was the first man who flung himself into the breach made in the Constitution by the short-sighted King, against whom M. Dunoyer made public proclamation that as long as he lived he would never again pay tax or impose to the Government, unless the despotic and unlawful *ordonnances* against the rights and liberties of the people were first withdrawn.

They were withdrawn when it was "too late" to save the old Bourbon ship from the storm which swept her out of French waters. The Orleans dynasty inaugurated the very "best of republics," and under the wily Louis Philippe, M. Dunoyer lived contentedly, paid his taxes, enjoyed his professorship, gained the esteem of good men, and cared nothing for the liberty-strangling king of the elder race of Bourbons.

But the younger cousins were as blind and wicked in their dealings with the French

people, as the elder cousins. If, under the latter, liberty was openly assailed, under the former she was shackled and impeded, with amusing plausibility and by shameless corruption. The whole political fabric was upheld on these two crutches, and the whole social system seemed rotting under the influence. When a Duc de Praslin murdered his wife, the nation pointed to the fact as an elucidation of wickedness in high places; and when he was permitted to commit suicide, in order to escape the scaffold, the same nation pointed at a King who could outrage the law for the sake of sparing the feelings of the peerage. Finally, a mere folly brought down Louis Philippe's house of cards. He refused to sanction a political banquet, and his astute enemies refused to have him any longer for their national chairman. He would have "compounded," but again the cry, "It is too late," swept the Orleans monarchy over the English Channel, and it landed, ruffled, shaken, dispirited, and under the name of Smith, at that very point on our coast which the amiable Prince de Joinville had designated as the best landing-place for any hostile invading force which wanted to conquer England.

Not long after this, the great Chartist day in England called out a large number of special constables in defence of persons and property and principles which Chartism seemed to threaten. Among the special constables thus assembled was Louis Napoleon, of whom men then but lightly esteemed. He is reported to have said, on that day, that the subversive tendencies of Chartists here, and Republicans abroad, would bring back a French Empire, with himself at the head of it. His aristocratic fellow-constables laughed at him; but, speedily, he was, beyond sea, a man of mark in France, accepting and accepted by the Republic.

Under the new Government, M. Dunoyer, and other gentlemen who had overturned the grand old venerable Bourbon car, lived in peace, had a voice of their own, and enjoyed, as they best could, the last new phase of the yet unfinished Revolution, which began in 1789. The thunder-clap of the *coup d'état* smote the Republic. Liberty, Equality, and Fraternity crumbled into dust, and all clever men who would not acknowledge the glittering Unity of the Empire, rather than the popular Trinity of the Commonwealth, fell into certain peril or came to certain grief. Exile, self-imposed or arbitrarily-proclaimed, was among the least of the sufferings endured by men whose convictions are, nevertheless, worthy of high respect.

Among the sufferers was M. Dunoyer; he was driven into exile, and died in banishment. He had, however, prepared his history of past events, his protest against the Emperor, and his remedy for all existing or alleged evils, before his death. He had hoped, and seems strangely to have expected, that a printer and a publisher might have been found for his denunciatory, yet argumentative, volumes in France! Failing that, his son, who edits his father's work, has brought it out in England, the country which he unjustly and untruly stigmatizes as having been the warehouse of the Orsini bombs.

Now, with the politics as with the religion of a book, it is not our office to deal. Whether the Emperor be as guilty with respect to the means by which he attained power, and has since maintained himself in it, as M. Dunoyer charges him with being, we are not called upon to pronounce. We may say that M. Dunoyer asserts, pleads and argues without passion or personal hatred. He would have everything

transacted legally. He would have the Emperor handed, and not hauled, from his throne. All he wants is that France shall speak. Well, it must seem to every one, whatever his political opinions may be, that France does speak, in her silence. No despotism could ever render her silent when she chose to express her wishes or her demands. The first Emperor was well aware of that fact, and was not on a bed of roses in consequence. The present Emperor is equally cognizant of the fact, and sleeps soundly. Even were it true that we should be justified in adopting M. Dunoyer's conclusions, that the presidency was obtained by fraud, and changed into an imperial authority by force, that the master of France is entirely without respect for truth, that he is void of physical or moral courage, and that he is hurling the old dominion into bankruptcy, we should still open the eye of wonder at M. Dunoyer's panacea for all the ills under which he declares that France is suffering. France herself is, as far as we can see at least, acquiescent; and England has in her sovereign a trustworthy ally. Would the first be as quiet and would England possess so faithful an ally if the heir of Charles the Tenth were placed on the throne of his ancestors?

Meanwhile, M. Dunoyer bids all Frenchmen to take example by England. He acknowledges that the more Englishmen are seriously attached to liberty, the more intent they are in strengthening and extending it, and in the same proportion cleave loyally to royalty. Loyalty to the throne is the first of civic virtues, and it is precisely because we will be free that we will also have our sovereigns feel themselves in perfect security among us. We, perhaps, respect them less for their strength than their weakness, and when our sovereignty falls to a woman we pride ourselves on an increase of fidelity. "It appears to me," says the author, "that the English love to show that the hand of a woman suffices for their government; they may be greatly and legitimately proud of it; for their inviolable respect for this royal authority has never obstructed the path of liberty." He is right. France needs (to finish her Revolution of 1789) a people that can unite the progress of liberty with devotion to the throne—that is, to the impersonation of the constitution seated thereon. M. Dunoyer says this is not the case in France; but that end would come if France would only call the Duc de Bordeaux to the throne! But France will not speak, and Henri the Fifth will not move till he is spoken to.

The Travels of Pedro de Cieza de Leon, A.D. 1532-50, contained in the First Part of his Chronicle of Peru. Translated and edited, with Notes and an Introduction, by Clements R. Markham. (Printed for the Hakluyt Society.)

Narrative of the Proceedings of Pedrarias Davila in the Provinces of Tierra Firme, or Castilla del Oro, and of the Discovery of the South Sea and the Coasts of Peru and Nicaragua. Written by the Adelantado Pascual de Andagoya. Translated and edited, with Notes and an Introduction, by Clements R. Markham. (Printed for the Hakluyt Society.)

The discovery of America by Columbus might long have been fruitless of great results but for the intrepidity of two adventurers, Hernando Cortes and Francisco Pizarro, who respectively annexed to the Crown of Spain the empire of the Aztecs in Mexico and that of the Incas in Peru. Both events were such as scarcely have their parallels in history,

the one occurring in the years 1519-21, and the other in 1531-32. But the conquest of the latter, viewed at this distance of time, stands out as even more extraordinary and romantic than the subjugation of Mexico—inasmuch as it was achieved with a mere handful of men, 186 in number, of whom only 36 were cavalry; while Cortes set out with a well-ordered array of 618 soldiers, and was subsequently joined by about 1,000 more, including horse, foot and artillery. It was in the very year in which Pizarro, not inferior to Cortes in prowess and conduct, while he appears to have exceeded him in cruelty and avarice, completed the conquest of Peru by the judicial murder of Atahualpa, that Cieza de Leon landed in the New World. He was then a youth, indeed scarcely a youth, being only fourteen years old; but he soon became involved in some of the most trying enterprises of the time; first under the leadership of Heredia, next of Vadillo, and subsequently of Jorge de Robledo. It was while in the service of the last mentioned, in the year 1541, that he commenced writing a journal of what he saw and heard. In this he tells us that, "as he noted the many great and strange things that are to be seen in this new world of the Indies, there came upon him a strong desire to write an account of some of them, as well those which he had seen with his own eyes, as those he had heard of from persons of good repute." This record, begun by him when he was only twenty-two years old, he continued for several years under every variety of discouragement. "Often times," he says, "when the other soldiers were reposing I was tiring myself by writing. Neither fatigue, nor the ruggedness of the country, nor the mountains and rivers, nor intolerable hunger and suffering, have ever been sufficient to obscure my two duties, namely, writing and following my flag and my captain without fault."

The journal thus kept was in four parts, only one of which, however,—the first,—was ever published. This appeared first at Seville, in 1553, and in the following year at Antwerp; while an Italian version of it was published at Rome, in 1555. It is from the Antwerp edition that this English translation has been made for the Hakluyt Society, by Mr. Clements R. Markham, accompanied by a valuable introduction and notes, from the pen of the same; and when the name of Mr. Markham is mentioned, it will be at once acknowledged that no one better qualified could have undertaken such a work, whether on the score of scholarship or of personal acquaintance with the country described.

The chief value of Cieza de Leon's journal lies in the faithful picture it presents of the country of the Incas, ere yet all the traces of its civilization had disappeared under the sway of its ruthless conquerors. Its importance in this respect was, some years ago, pointed out by Mr. Prescott, in his 'Conquest of Peru,' in the following terms: "It would have been impossible to exhibit the ancient topography of the land so faithfully at a subsequent period, when old things had passed away, and the conqueror, breaking down the landmarks of ancient civilization, had effaced many of the features even of the physical aspect of the country as it existed under the elaborated culture of the Incas." The work commences with a description of Panama, both the isthmus and city so-called, the latter once flourishing, and, indeed, one of the richest cities in Spanish America, but now covered with a dense and impervious forest. Thence it carries the reader along the West Coast of South America to the southern part of Chili, noticing all the anchorages and headlands by the way. "Having

given the reader," says Mr. Markham, "a clear idea of the coast of the great newly-discovered empire of the Yncas, Cieza de Leon lands him in the Gulf of Darien, and conducts him up the valley of the Cauca to Popayan. This portion of his narrative is the more important, because no other writer has since given so complete an account of the Cauca valley, . . . notwithstanding that more than three hundred years have elapsed since he wrote." From Popayan we accompany the writer along the great plateau of the Andes, by Pasto, Quito and Risbamba to Tumbamba and Loxa. "Here, as throughout the work, the nature of the country, the distances, the manners and customs of the natives, the climate, the staple products, and the animals to be met with, are all carefully noted. There are also descriptions of several ruined edifices, and a glowing account of the great road of the Yncas. In this section, too, there is an excellent general sketch of the principal geographical features of Peru, and some information respecting the origin and rise of the Yncá dynasty." Then comes a description of the Peruvian coast and of the various sandy deserts or fertile plains from Tumbamba to Tarapaca. Here the author gives an account of the manners and customs of the natives, of the great coast road of the Incas, their works of irrigation, &c., and the fruits, trees and animals that he found in the country. Thence he returns to the Cordillera of the Andes, and describes the country from Caxamarca, Cuzco, the capital of the Incas. "After devoting two chapters to the city of Cuzco, he then gives an account of the lovely valleys and interminable tropical forests to the eastward; and completes his extensive travels by a description of the cold region of Collao, the shores of Lake Titicaca, the imposing ruins of Tiahuanaco, and the silver-yielding provinces of Plata and Potosi." Such is briefly a summary of the contents of this work, numerous passages of which might be quoted as showing the author to be not merely a trustworthy traveller, but one gifted with more than ordinary ability to describe the numerous wonders that came under his eye. In noticing the manners and customs of the different tribes of Indians, like a pious Catholic he laments over their idolatry, and sincerely believes that the old men of every tribe actually conversed with Satan himself and his emissaries, and consequently that they were all doomed to eternal perdition. He has no excuse, however, to make for the wanton cruelties of the Spaniards towards them, and quotes several instances of righteous retribution overtaking them in consequence. But the natives themselves were equally cruel towards each other. Cannibalism, he was told, prevailed; and he notices where certain caciques reared children of their own, the offspring of female captives, "until they reached the age of twelve or thirteen, and being then plump and healthy, these caciques ate them with much appetite, not considering that they were of their own flesh and blood." He tells us also of "a chief, named Navonuco, who came to us peaceably, and brought with him three women. When night came on two of them laid down on a mat, and the other across it to serve as a pillow. The Indian then made his bed on the bodies of these women, and took another pretty woman by the hand. When the licentiate, Juan de Vadillo, saw this proceeding, he asked the Indian chief why he had brought that other woman whom he held by the hand. The chief replied, in a gentle voice, looking him in the face, that he was going to eat her. On hearing this, Vadillo was astonished, and said, 'What are you going to eat your own wife?' The chief, raising his voice, replied, 'Yes, truly, and I will also eat the child

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she bears me." The custom of burying wives alive with their deceased lords was also generally prevalent, the women being themselves clamorous for the honour. But even the victims destined to be eaten appear often to have met their fate with philosophic indifference. Thus, he tells us that "the captives taken in war are put into a great cage and very well fed, and when they are fat, they are taken out on days of festivity, killed with great cruelty, and eaten. I saw several of these cages or prisons in the province of Arma. It is worthy of note, that when they wish to kill any of these unfortunates, with the intention of eating them, they make them kneel down and bow their heads, and then give them a blow on the back of the neck with such effect that they never speak again. I have seen what I describe, and the victim never speaks, even to ask for mercy; nay, some even laugh when they are killed, which is a very marvellous thing, but it proceeds more from bestiality than from courage." A man must have a strong stomach to receive such stories.

The 'Narrative,' by Pascual de Andagoya, in many respects confirms the account given of Peru by Cieza de Leon; but, as compared with that work, is meagre in its details, and therefore not quite so interesting. Andagoya accompanied Pedrarias in a well-appointed expedition of 1,500 men, which sailed from Spain and arrived at Darien in July, 1514, and commander of which, a choleric and foolish old man, was commissioned to supersede the wise and humane Vasco Nuñez in the government of the country. In his 'Narrative,' Andagoya gives a valuable account of the Darien Indians, a race then, as now, distinguished by their unconquerable love of liberty, and next proceeds to inform us of several expeditions from the Isthmus in which he served. "His first employment was in the final adventure of the ill-fated Vasco Nuñez. Andagoya was serving with the great discoverer when, with incredible labour, he transported the brigantines, in pieces, over the forest-covered mountains, when he reached the shores of the South Sea for a second time, and when he was recalled by old Pedrarias to be judicially murdered at Acla." Upon the death of Vasco Nuñez, our author repaired to the city of Panama, where he married a damsel in attendance upon the wife of Pedrarias, was allotted a *Repartimento* of Indians, and eventually appointed *Regidor* of the city. He went to Nicaragua with the licentiate Espinosa, served in the expedition of Gonzalo de Badajoz, which penetrated beyond Nata, on the Pacific side of the Isthmus, and, subsequently, in another expedition to Nicaragua, which gives him occasion to describe the manners and customs of the Indians of that province. In 1522 Andagoya was, for the first time, appointed to the chief command of an expedition, when he explored a province called Birí, or Peru, as it was afterwards, he says, erroneously called. During this expedition he obtained, it would seem, some authentic accounts of the wonderful kingdom of the Incas. He was not, however, destined himself to undertake the conquest of that kingdom, and having been seized with illness, was easily persuaded by Pedrarias to leave that enterprise to Pizarro and his companions. Subsequently, he resided in Panama, as a sort of agent for the Peruvian conquerors; twice he revisited Spain; and, finally, after a somewhat chequered career, died in the Port of Manta, in the year 1546. Several pages of Andagoya's 'Narrative' are devoted to an account of the conquest of Peru by Pizarro and of the civilization of the Incas, and we agree with Mr. Markham in thinking that "his version of the oft-told tale is valuable,

because, from his position, he must have derived his information from men who were actually engaged in the events which he described, and who saw Peru in the first years of the conquest."

The Agamemnon, Choephoroi, and Eumenides of Æschylus. Translated into English Verse, by A. Swanwick. (Bell & Daldy.)

THOSE who are acquainted with Miss Swanwick's accurate and spirited translations of Goethe's 'Faust,' 'Tasso,' 'Iphigenia,' &c., will not be surprised that Baron Bunsen should have been so struck with their merit as to advise her to try her hand upon the Greek drama. But there are not many ladies possessed of such a knowledge of Greek as she showed of German, and it would have been only natural for her to decline so arduous an undertaking. However, she has ventured upon the task, and executed it with a success not unworthy of her former efforts. Mr. Francis Newman has kindly rendered her assistance, particularly in the choruses, the enigmatical obscurity of which is not unfrequently much aggravated by the corrupt state of the text. His conjectural emendations are placed at the end of each play, but without any full statement of the reasons upon which they are founded. The translation is characterized by the same force of language and freedom of style as that from the German. It is also a no less faithful rendering of the spirit and general drift of the original, the choruses being in rhymed metre, and the rest in blank heroic verse. By way of specimen, the following Chorus may be quoted:

Who, oh who, with truest aim,
(Haply some prescient power, from gaze
Of man conceal'd, the tongue who sways.)
Did the battle-wedded dame,
Prize of conflict, Helen name?
Helen, the captor, who, elate,
Should ships, and men, and cities captivate.
From Hymen's curtain'd bower she fled.
While Ritan zephyr swell'd her sail,
Swift on her galleys' viewless trail,
Full many a shielded hunter sped,
Till, in a quarrel red with gore,
Their barks they moor at Simois' leafy shore.
'Twas wrath, with purpose pre-ordain'd,
That to unhappy Ilion brought
The dear alliance, dearly bought,
Requiting late the board profaned,
And hearth-protecting Zeus disdain'd;
Vengeance thus wreaking on the guilty throng,
Bold choristers of Hymeneal song.

But hush'd is now the nuptial lay,
The joyous bridesmen's glad refrain:—
And Ilion's towers, with sorrow grey,
Have learn'd a new, a doleful strain:—
Calling on Paris' luckless marriage-bed,
With groans, she weeps her sons to slaughter led.

So once did wight incautious rear
A suckling lion, for the breast
Still yearning, to the house a pest.
Tame in life's early morning, dear
To childhood, and by Eld caress'd,
Carried full oft in fondling play,
Like to a babe in arms he lay:
The hand with winning glance woo'd,
And hunger-stricken, fawn'd for food.
But time the temper doth bewray
Inherent in his race. Due meed
Of gentle nurture to repay,
Rending the flocks with cruel greed,
Unbidden he prepares the feast,
And mars with gore stain the halls.
Restless, dire, athirst for prey,
The pest the mental train appals,
Rear'd for the house by Heaven, fell At's priest.

So came, fond Ilion to beguile,
The soul of breathless calm, in evil hour:—
The eye's soft arrow, love's soul-piercing flower,
Fair ornament of wealth:—but, woe the while,
Swerving aside, ere long she wrought
To wedlock-hopes a bitter end;
To Priam's offspring, mischief-fraught,
Evil ally, evil friend.

By hospitable Zeus escorted, lo!
She sped, dire Fury, bridal Woe.
Lives among men this saw, voiced long ago:
"Success consummate breeds apace,
Nor chilles dies, but to the race
From prosperous Fortune springeth careless Woe."
Apart I hold my solitary creed.
Prolific truly is the impious deed:
Like to the evil stock, the evil seed;

But to the upright house, for aye,
Endures a noble progeny.
But ancient outrage, soon or late,
When strikes the hour ordain'd by Fate,
New outrage breeds, in human ill
Wild wantoner for aye, until
In At's halls, a second brood,
Like to the parents, sees the light:
Frenzy unbridled, unsubdu'd,
And Boldness, fierce with godless might.

But Justice doth the smoky cell
Illumine with celestial sheen,
And loves with honest worth to dwell;
Riches amass'd with hands unclean
Forsaking with averted eyes,
To holy Innocence she flies:—
Wealth she despieth, falsely stamp'd with praise,
And to their fated issue all things aways.

The play upon the word "Helen" in the original is necessarily lost in the translation; but, on the whole, the thought is reproduced with fidelity and energy. In order to facilitate a more thorough comprehension of the trilogy, Miss Swanwick has prefixed an Introduction, in which she gives a sketch of the advance of religious thought from the earliest times, points out the connexion between the mythology of ancient India and that of the classical period, and unfolds the moral ideas symbolized in the tragedies of Æschylus. She has derived assistance in this part of her work from Hegel, C. O. Müller, Max Müller, Welcker, and others.

Exile and Home. The Advantages of Social Education for the Blind, proved from careful Analysis of the Lives of the Blind of the Past, and those of the Present Day, who have been useful in their Generation. By Mrs. Hippolyte Van Landeghem. (Printed for the Author.)

IN London there are 2,638 blind persons; and the United Kingdom contains 30,000 human creatures whose rolling eyes "find no dawn." Where are we to look for this great population of wretched men, women, and children? Where do they conceal themselves, that we so seldom encounter them in the public paths?

Fashion now-a-days puts them out of the way, but blind persons have done notable work, and are still proving by valuable labour that loss of one power does not render the remaining faculties useless. From Homer to Milton grand song has come from "dark" men. In the list of blind persons who have rendered themselves eminently useful to mankind are preachers and musicians, engineers and mechanics, lecturers and historians, travellers and mathematical professors. Euler passed the last seventeen years of his life in total blindness; and those seventeen years were the most laborious and useful portion of his career. William Hickling Prescott, the chief of American historians, lost his vision ere he began the labours which rendered him famous. Amongst the most enterprising of English travellers and geographical writers the blind James Holman has a conspicuous place; and the story of Jacques Arago's wanderings may be read in his books 'Les Deux Océans' and 'Voyage d'un Aveugle en Californie et dans les Régions Aurifères.' In our own time, amongst men who, notwithstanding blindness, are honourable and useful workers, passing allusion may be made to John Bird, the surgeon, author of several excellent works on the treatment of blind persons, and to that scholarly gentleman who fills a professorial chair at Cambridge, and occupies the post of Member for Brighton. These persons lost their sight at comparatively late periods of life; but not less remarkable are the achievements of men who were either born blind, or became sightless in early childhood. Nicholas Saunderson, Sir Isaac Newton's friend, and a Cambridge professor, successful as a lecturer and mathematical writer, lost his sight in the first year of his age. Henry Moyes the

lecturer became blind when but three years old. Dr. Nicholas Bacon, Alexander Davidson, John Gough, John Stanley the musician, John Metcalf the engineer, all lost their vision in early life. From the seventy and more blind persons whose lives Mrs. Hippolyte Van Landeghem has sketched with judgment and good taste, other not less striking illustrations may be taken of the mental vigour and social usefulness of men whose days have been spent in outward darkness. The lady might have greatly extended her list; but she has brought together sufficient cases to satisfy any competent inquirer that selfish policy, not less than Christian charity, enjoins us to give our blind the best possible education.

All the arguments against the present plan of collecting blind adults into separate societies apply with tenfold force to the still more pernicious plan of consigning sightless children to schools, confined to the care of afflicted infants. The blind child requires not merely education, but the very best sort of education; and of this superior training the companionship of children, sound, healthy, and possessing all the natural senses, is the most important part. The most efficient blind men, whose biographies are upon record, were educated as far as possible in the same system that would have followed had they not lost their sight. For instance, of the childhood of Dr. Nicholas Saunderson, the famous blind mathematician, we read, "He was sent daily to the neighbouring free school of Penniston, to rough it with sighted lads of all ages, to join in their lessons and sports as he best could, certain—even at the cost of an occasional bruise—to have every power of mind and body stirred into healthy activity." Common sense tells us that this is the proper education for a blind child. The separate school—be it an institution opened solely for the blind, or an institution in which the deaf and dumb are associated with the blind—is a costly and hurtful blunder; and the benevolent people who support it may rest assured that their donations effect more harm than good. The only serviceable mate for a blind boy is the companion who can approach his mind by every entrance save the one gate which is permanently closed. In France and Belgium philanthropists not only recognize this truth, but in both countries blind, deaf, and dumb children are educated in the common primary schools with most beneficial results. Sooner or later England will act upon the lesson taught by her neighbours on the other side of the Channel; and amongst the influences that will rouse her countrymen to pay attention to the matter Mrs. Van Landeghem may reasonably hope that her instructive little book will not be the least.

OUR LIBRARY TABLE.

A Guide to the Town of Framlingham, its Church and Castle: with Short Memoirs of the once Illustrious Possessor of the Domain: giving also a Brief Account of the Charities, the Albert Memorial Middle-Class College, &c. By R. Green. Second Edition, Revised and Corrected, with Additions and Illustrations. (Whittaker & Co.)

VISITORS at the watering-places on the eastern coast, who make the regular trip to Surrey's early home and grave, should furnish themselves with this guide-book. A local antiquary, of no ordinary zeal, who has resided for many years in the parish which he describes, Mr. Green has acquired, by conscientious investigation, the knowledge requisite for the satisfactory performance of his task; and he has been assisted in his labours by an eminent archaeologist, to whom he returns thanks in his Preface. The manual is embellished with twelve engravings, and contains a full account of the Albert

Memorial Middle-Class College, which is about to enter on its second term with three hundred and twelve pupils, that is to say, with twelve more than the number which the building was originally designed to accommodate. The Memorial is therefore, at the present time, more than a success. In his third edition Mr. Green must correct a comparatively unimportant mistake into which he has fallen about Mr. Durham's statue of the Prince, which is to be erected on the terrace in front of the chief entrance of the college. This work of Art is not "a duplicate of that standing in the Horticultural Gardens at South Kensington," but is an original statue. On this point the author has, doubtless, been misled by hearsay. On all matters into which he has personally inquired, he is an accurate authority; and he may rest assured that 'Green's Guide' will make his name a household word with the inhabitants of his ancient town for many a day to come.

Legal Forms for Common Use: being Two Hundred Precedents, with Introductions and Notes, with a Chapter on Stamps. By James Walter Smith, Esq. LL.D., Barrister-at-Law. (Edinburgh Wilson.)

THE manufacture of handy books on the law has now become an important branch of industry. Mr. Smith is the chief manufacturer, and we should not be much surprised to hear some day of the James Walter Smith Handy-Book Company (Limited). How far these books, which propose to make every man his own lawyer, are beneficial, is a question not easily answered. On the one hand, it seems very absurd that a man who can express clearly what he intends to say in writing, should not be able to write out a document which should be effective in law; on the other hand, it is certain that many subjects which would appear simple enough, have been so complicated by legal ingenuity, that any person attempting to act without a lawyer will probably soon find himself involved in litigation. Setting aside the question whether such books as the present are really beneficial, we may express our opinion that this work is extremely well executed; the introductory notes are concise and practical, and the forms are very short, very clear, and, so far as we have examined them, will always carry out the intention of the parties. No one would run any risk in adopting one of these forms when his intentions were precisely those which the precedent is intended to effect. The danger is, that persons desiring to do something slightly different, may be led to make alterations to adapt the form to their intentions, and so stray into one of those by-paths which lead to the courts of law and equity.

The Conspiracy Trial for the Murder of the President, and the Attempt to Overthrow the Government by the Assassination of the Principal Officers. Edited with an Introduction. By Ben. Porley Poore. (Tilton & Co.)

Mr. Poore's Introduction to this collection of extracts from the evidence given at the trial of David Harold, Edward Shangler, Lewis Payne, Michael O'Laughlin, Samuel Arnold, Mary Suratt, George Atzerodt, and Samuel Mudd, is in the grand and vehement style peculiar to reporters for American newspapers. Speaking of Col. Baker's successful pursuit of the assassins and their chief accomplices, the writer observes: "The discovery by Fouché of the celebrated French conspiracy, headed by Pichegru, for the assassination of the first Emperor Napoleon, has been regarded as the greatest triumph of detective skill on record; but it will be eclipsed by Col. Baker's report of his operations. . . . The finger of an avenging Providence appears to have tracked the principal conspirators, and to have furnished abundant proofs that the rebel leaders—already known to be guilty of perjury, treason, theft, cruelty to Union prisoners, desecration of the Union dead, incendiarism afloat and ashore, the propagation of deadly diseases, and other diabolical crimes—had crowned their detestable labours with assassination, base in its cowardice, dark in its accomplishment, and effectual for the perpetration of its terrible purpose." Of Mrs. Suratt it is observed, that "she was a belle in her youth, and has borne her five-and-forty years

bravely; and when she raised her veil in court, that some witness might identify her, she exposed rather pleasing features, with dark grey eyes and brown hair. While some of the spectators could see upon her face a haunting revelation of some tragic sorrow, resembling that which Guido's art has stamped upon the features of Beatrice Cenci; others declared that she was evidently the devoted mother of an attached family, of pious sentiments, and evidently deserving the recommendations so lavishly given her by her religious advisers." The present volume is only a first instalment of the records of the "Conspiracy Trial." When Mr. Poore has completed his report, we may, perhaps, make some further observations upon the inquiry and its historian.

We have on our Library Table, *The International English and French Dictionary*, by L. Smith and H. Hamilton; containing all Words in Common Use or to be found in Polite Literature, with their Etymology and Affinities; the Phraseology employed in Trade, Commerce and Manufactures, Terms of Art and Science, Military and Naval Terms, and Geographical and Historical Proper Names, the Irregular Forms of Verbs, &c., the Propositions governed by Verbs and Adjectives. A full Development of the Use of the Adverbial Particles, the Grammatical Difficulties resolved, and the Idioms and Proverbs classed under their respective Senses; the whole exemplified by Copious Citations from the best Writers, both Ancient and Modern, with the Names of the Authors affixed. *The English Pronunciation figured for the French* (Paris, Fouraut).—*Dictionnaire International Français et Anglais*, par MM. H. Hamilton et E. Legros; *Comprenant tous les Mots de la Langue Usuelle et de la Langue Littéraire, la Phraséologie Spéciale du Commerce et de l'Industrie; les Termes employés dans les Arts, les Sciences, la Marine et l'Art Militaire; les Noms Propres Géographiques et Historiques; la Conjugaison des Verbes Irréguliers; les Idiotismes et les Proverbes Classés sous leurs Sens Respectifs; les différentes Acceptions des Mots mises en Relief et les Difficultés Grammaticales Résolues par de nombreux Exemples tirés des plus célèbres Écrivains Anciens et Contemporains dont les Noms sont cités; et, en outre, la Prononciation du Français figurée pour les Anglais* (Paris, Fouraut).—*Cham et Japhet; ou de l'Émigration des Nègres chez les Blancs considérée comme Moyen Providentiel de Régénérer la Race Nègre et de Civiliser l'Afrique Intérieure, Première Partie. Question Intropicale. Deuxième Partie. Question Algérienne* (Hachette).—*Le Turban et la Tiare*, par Cyriaque Lampryllos. — *L'Aumône sans Argent*, par Madame d'Eltea (Paris, Douliot).—*et Gladiateur et Le Haras de Dangu à M. le Comte F. de Lagrange*, par Louis Demazy, rédacteur en chef du 'Jockey' (Paris, Rothschild).

LIST OF NEW BOOKS.

Andrew Ramsay of Errol, 2 vols. post 8vo. 31/6 cl.
Dante Dingle's Fairy Tales for Good Children, large sq. 8vo. 5/ cl.
Davis's Complete English Spelling and Dictation, 12mo. 1/6 cl.
Dickens's Dombey & Son, Vol. 1, post 8vo. 2/6 bds.
Fuller's Boy's Holiday Book, 12mo. 4/6 cl. 5/ cl.
Gilbert's De Profundis, post 8vo. 6/ cl.
Hirst's Lamb of God, cr. 8vo. 3/6 cl.
Hope Deferred, by author of 'Ugolino', 2 vols. post 8vo. 21/ cl.
Lyons's Sketch of Geology of Scotland, 12mo. 1/6 cl. s/w.
Massey and Son's Comprehensive Pudding-Book, post 8vo. 2/6 cl.
Smith's History of the World, Vol. 3, 8vo. 17/ cl.
Smith's Key to Class-Book of Arithmetic, Part 3, 12mo. 2/6 cl.
Story of Four Centuries, by H. L. L., 12mo. 2/6 cl.
Spore Well, Spent Well, 12mo. 1/6 cl.
Thorbury's Tales for the Marines, 2 vols. post 8vo. 16/ cl.
Thoughtful Moments, by One of the People, post 8vo. 9/ cl.
Ugolino, and other Poems, by Sibyll, post 8vo. 6/ cl.
Uncle Elva, a Tale, post 8vo. 10/6 cl.
Wrasxall's Scamps and Sketches, 2 vols. post 8vo. 21/ cl.
Zetetic Astronomy, Earth not a Globe, by "Parallax", 12mo. cl.

SIR W. J. HOOKER.

THE brief announcement in our last number of the death of Sir William Hooker will have been perused with feelings of regret by all our readers, and by a very large circle with the deepest personal sorrow. During his long career he had succeeded in attaching to himself the affectionate regard of a long series of friends, pupils and correspondents; and there is no corner of the earth where his loss will not be mourned with heartfelt grief, by some one to whom his uniform kindness lent a helping hand. For more than fifty years he has occupied a distinguished place as a man of science; and

throughout that long period, first as a successful teacher, and later as the head of our great national establishment, with the rise and progress of which he is identified, he has been conspicuous for his singleness of purpose, his forgetfulness of self, his zeal in the discharge of his duties, his sagacity in forming plans, and the success with which he carried them out. The death of such a man is no common loss to the world, and we have therefore spared no pains in getting together authentic particulars of his life.

Sir W. J. Hooker was born in 1785; his father, who was in business at Norwich, being a man who devoted all his leisure to reading, especially travels and German literature, and to the cultivation of curious plants; by which, doubtless, was laid the foundation of that love of Natural History for which his son was so distinguished. Sir William's education was received at the High School of Norwich. Having at an early age inherited an ample competency from his godfather, William Jackson, Esq., he formed the design of devoting his life to travelling and natural history. Ornithology and entomology first attracted his attention; but, being happily the discoverer of a rare moss, which he took to Sir J. E. Smith, he received from that eminent botanist the bias which determined his future career. Henceforth, botany was his sole aim; and with the view of collecting plants, he made expeditions to Scotland and its islands, France, Switzerland and Iceland, and made extensive preparations for a prolonged exploration of Ceylon, which plan was, however, frustrated by the disturbances which broke out in that island.

During this period, 1806-14, he formed the acquaintance of all the principal scientific men in England and on the Continent, and commenced that intercourse and correspondence which never ceased till the day of his death. In 1815 he married the daughter of Dawson Turner, of Yarmouth, himself well known as a good botanist, and settled at Halesworth, in Suffolk. Here was laid the foundation of his now magnificent herbarium, and here commenced a long series of valuable botanical works, which followed each other at short intervals up to the present time. An increasing family and a decreasing income induced him, in 1820, to accept the Regius Professorship of Botany in Glasgow, at which place the next twenty years of his life were passed, and where his popularity as a lecturer, his admirable method of training his students, and his genial and attractive manners, soon made his house a rendezvous for all scientific men who visited Scotland—we might almost say England. Gradually his correspondence and his herbarium alike increased; the latter receiving large contributions from his numerous pupils, who, in foreign countries, remembered with gratitude the teacher who had placed science before them in so attractive a form.

In 1836 he received the honour of knighthood from William the Fourth, in acknowledgment of his distinguished botanical career, and the services he had rendered to science; and in 1841 his connexion with Scotland terminated, and a new era of his life began with his appointment to Kew. To be Director of Kew Gardens had long been the ambition of Sir William Hooker's mind; and throughout his long residence in Glasgow he never abandoned the possibility of eventually being placed in that position. He was encouraged in these views by a nobleman well known for his distinguished patronage of literature and science, and himself a keen horticulturist and no mean botanist. We allude to the late John, Duke of Bedford, who through the influence of his son, Lord John Russell, a statesman then rapidly rising into power, exerted a silent but most powerful influence with the Government and officers of the Queen's Household, in effecting the transference of the Gardens to the public. Sir William's appointment was indeed drawn up by Earl Russell; it gave him a salary of 3000*l.* a year, with 200*l.* to hire a dwelling-house for himself, which should be large enough to contain his library and herbarium, the latter requiring no fewer than twelve ordinary sized rooms for their accommodation. This was afterwards increased to 800*l.* a year, with an official house in the Gardens, and accommo-

dation for his herbarium in the residence of the late King of Hanover, where it forms the principal part of the great Herbarium of Kew. The noble Earl is fond of stating that on taking Sir William's appointment for signature to a brother Lord of the Treasury, the latter remarked, "Well, we have done a job at last!"

The history of his career as Director of the Royal Gardens is so well and so widely known that it need not detain us long. From a garden of eleven acres, without herbarium, library, or museum, and characterized by the stinginess of its administration, under his sole management it has risen to an establishment comprising 270 acres, laid out with wonderful skill and judgment;—including an arboretum of all such trees and shrubs as will stand the open air in this country, magnificent ranges of hot-houses and conservatories, such as no three establishments on the Continent put together can rival;—three museums, each an original conception of itself, containing many thousand square feet of glass, and filled with objects of interest in the vegetable kingdom from all parts of the globe, a herbarium unrivalled for extent, arrangement, accuracy of nomenclature, and beauty of keep, and excellent botanical libraries, including, small ones for the use of the gardeners and museums.

To the accumulation of these treasures he not only brought all the powers of his Glasgow correspondence, but by means of his friendly relations with the Admiralty, Colonial and Foreign Offices, India Office, and many private companies, not only enlarged the bounds of his intercourse in all directions, but at a comparatively trifling cost procured specimens from countries the most distant and difficult of access.

To him is due the formation of many of our colonial Gardens, and the resuscitation of the rest; his example has stimulated national gardens on the Continent to a degree they never felt before; whilst the amount of information on all branches of economic botany which he has diffused among the labouring and manufacturing classes can hardly be over-estimated.

In conclusion, it is only right to state that though these more public duties have naturally attracted the most attention, his scientific labours not only did not cease on his coming to Kew, but were literally doubled. Rising early and going to bed late, and rarely going into society, the whole of his mornings and evenings were devoted to scientific botany. The species *Filicum*, prepared wholly at Kew, is of itself a sufficient monument of one man's industry; and when to this we add that he published from his own pen upwards of fifty volumes of descriptive botany, all of them of merit and standard authority, it must be confessed that his public career has in no way interfered with his scientific one. Indeed, up to the day of his death his publications were progressing as busily as ever, and the first part had appeared of a new work, the '*Synopsis Filicum*,' for the continuation of which extensive preparations had been made.

Not content with publishing himself, he was always forward in obtaining for others remunerative botanical employment. Besides numberless appointments given to young and rising gardeners and botanists, he procured the publication of the results of many scientific expeditions and missions, and latterly, after many years' strenuous exertion, he induced almost all our Indian and Colonial Governments to employ botanists upon the publication of their Floras.

In person Sir William Hooker was tall and good-looking, with a peculiarly erect and agile gait, which he retained to the end of his life. His address and bearing were singularly genial and urbane, and he was as remarkable for the liberality and uprightness of his disposition, as for the simplicity of his manners and the attractive style of his conversation.

He died at Kew, of a disease of the throat then epidemic at that place, on the 12th of August, having just completed his eightieth year. His widow survives him; a lady whose varied accomplishments were of invaluable assistance to him in his scientific labours throughout his married life; and he leaves one son, the present Assistant-Direc-

tor of the Royal Gardens, and two married daughters.

LITERARY FORGERIES.

Albury House, near Guildford, Aug. 22, 1865.

I request the publication of this letter on grounds not merely personal to myself, but of public importance; for, if the sort of evil to which it alludes is of more common occurrence than some may suspect, it is manifest that nobody's character, literary or otherwise, is safe for an hour.

There has just been placed in my hands a printed paper, with the information that a year or two ago it was widely circulated in the eastern counties; it is headed 'Portrait of a Puseyite,' and, with very bad taste and feeling, describes such a personage in scandalous and unpolished verse: to this my name at full is fraudulently given in printed capitals.

How often such forgeries have been perpetrated to my discredit before or since I have no means of knowing; but that such utterance of false coin may have been frequent, I more than guess, from the published hints I meet with now and then as to things supposed to have been said or done by me, whereof I am wholly innocent. Are there any more of such "portraits" extant?

Now, your equity will take notice that this is not the common case of a parody; no one in his senses would complain of what is only a more cheerful form of advertisement; and I for one return humble thanks to dear old *Punch*, and his younger brother *Fun*, for many forms of (here's a new joke for them) vituperation; I'm used to it, and take it as good-nature, though perhaps not always so intended.

But it is quite another thing to find issued seriously in my name at full, with no pretence at wit or travesty, what amounts to an elaborate libel against a conscientious body of good churchmen who may justly feel indignant with its ill-conditioned author. That author (although impudently so asserted) is not the undersigned; he repudiates the whole thing utterly, and is totally at a loss to guess the writer, albeit he will try to discover and expose him. Furthermore, let me avow, distinctly in the first person, a just and grateful respect for Dr. Pusey himself (though I may not partake in the opinions of the party supposed to be indicated by his name), a respect dating from my old Christ Church days, on the ground of his patient kindness in those Hebrew lectures; while it would be manifestly such a piece of folly and injustice to stand forth as the public maligner by name of an influential body of Christians, that I trust my worst enemy (somehow most men worth anything earn a few) would hardly think me capable of putting my name to such a document as the one in question. No partisan myself in Church or State, I yield and claim full liberty of opinion every way, and would stigmatize no man on the score of his convictions. Let us all live together in peace and harmony, if possible; but this becomes impossible if libellers attach honest men's names to scandalous handbills.

The joke of a drunken Sheridan calling himself Wilberforce from the kennel was witty, however unscrupulous; but the forgery I complain of is a piece of stupid malignity that ought on public grounds to be exposed.

Thanking you for the opportunity of so doing, and of setting myself right with some worthy persons who may feel aggrieved in the matter,

I am, &c., MARTIN F. TUPPER.

THE NILE FISH IN GALILEE.

Royal Society of Edinburgh, Aug. 23, 1865.

I have just seen the *petite réclamation* of Mr. W. F. Ainsworth, respecting the discovery of the Nile fish in Galilee.

Far be it from me to claim for myself the discoveries of others; but, until I read Mr. Ainsworth's letter, I was in total ignorance of his paper before the Syro-Egyptian Society.

However, on referring to the abstract of the paper in the *Athenæum* for February 13, 1864, I do not see that Mr. Ainsworth there asserts his discovery of the *Coracinus* in the Round Fountain,

but merely assumes the probability of its existence there, as being "common to most rivers in Syria and Egypt."

If Mr. Ainsworth had really ascertained the existence of the Cornucopia in the Round Fountain, I gladly yield to him the priority of discovery. If it were merely a happy conjecture on his part, I have had the satisfaction of establishing it as a fact. As Mr. Ainsworth does not attempt to meet my arguments for the identity of Ain Madawarah with Capernaum in accordance with the description of Josephus, it is unnecessary for me further to occupy your space.

H. B. TRISTRAM.

MR. COLLIER'S REPRINT OF 'TOTTEL'S MISCELLANY,' AND OTHER PROPOSED REPRODUCTIONS.

Maidenhead, Aug. 17, 1865.

THE third and last part of 'Tottel's Miscellany' is just completed, and I have sent it round to each of the parties who furnished me with their names, and with 1*l.* towards the expense of reprinting the fifty copies of it. The two parts, already in the hands of my friends, cost, as I informed them, 10*s.* each; so as to exhaust the money placed at my disposal. My original estimate was that the three parts would cost about 30*s.*; but I am glad to say that it only amounts to 25*s.*: thus, every recipient of Part III. will have to send me 5*s.* additional, and then we shall be quits on that score. This I request them to do as soon as convenient, in order that I may not be out of pocket by reason of this comparatively trifling undertaking. I apprehend that no one will have cause to regret this small expenditure on the reproduction of the first, and hitherto unexamined, impression of the earliest poetical miscellany in our language. To lay out money in books is generally commendable; and in this instance, in my humble judgment, 25*s.* could never have been better spent. Everybody must praise the contents of the volume, and nobody, that I know of, has ever found fault with the external appearance of it.

I am thus encouraged to make a farther trial of a similar description. I have in my possession a unique copy of the second (in point of date) of our poetical miscellanies—'The Paradise of Dainty Devices.' It originally came out nineteen years after the publication by Tottel of the poems of Surrey, Wyatt, and their contemporaries. It includes pieces of a corresponding character by their immediate successors, and is said to have been edited by the famous Richard Edwards, who sought about among his literary friends for productions of their pens, which he wished to include in his volume. It was reprinted, in a very unsightly manner, in 1810, from the impression of 1576; and although great pains were bestowed upon it, not a few mistakes crept into it. The edition in my hands is of 1573, and it comprises various poems which are not found in the impression of 1576, nor in that of 1580, or any subsequent years. That they are valuable will be sufficiently testified by the names of some of the authors, such as Edwards, Whetstone, Hunnis, Churchyard, and Lords Oxford and Vaux. Moreover, it shows that not a few of the pieces inserted in 1576, and there assigned to different poets, were wrongly assigned, and that they really belong to other popular and well-known authors. In fact, the edition of 1573 (of which the only existing copy is now before me) seems to have been intended to set right the mistakes of the previous impression of 1576; and on this account, if on no other, it is exceedingly valuable. True it is that it was once seen, and only seen, by the person who superintended the reprint of 1810, and in quoting merely the title of it he committed no fewer than four distinct errors.

This is the volume that I now wish to reproduce by the issue of only fifty copies; and I will undertake that each copy shall cost no more than, if so much as each copy of 'Tottel's Miscellany.' I shall thus be able to perpetuate my curious book, and to secure it from destruction, which might happen, any day or night, by an unlucky fire in my house. All I want is to save myself harmless as regards expenditure; and those who are disposed to aid me have nothing to do but, in the first instance, to forward to me a post-office order for 1*l.*, I making myself, as hitherto, accountable for the expenditure

of the small sum. The reprint will in all respects conform to that of 'Tottel's Miscellany.'

I hope in this way, sight and health permitting, to furnish the libraries of my correspondents with a succession of highly-interesting reproductions. People in general are not aware how imperfectly these separate and most rare collections of English poetry have, from time to time, been multiplied. Take, for example, 'The Gorgeous Gallery of Gallant Inventions,' 1578, which forms a portion of Park's 'Heliconia.' In it, besides many other blunders, two whole pages are omitted; while in 'The Phoenix Nest,' which did not come out until 1593 (also reprinted by Park), six stanzas, in as many different places, are left out, as far as we can judge, from the sheer carelessness of the transcriber, and that in a poem by no less a man than the celebrated Robert Greene, the best performance of the kind, beyond dispute, that ever proceeded from his pen. The other errors (minor only in comparison) are almost innumerable. 'England's Helicon,' in which nearly all the poets prior to the year 1600 figure, more or less prominently, including Shakespeare, Marlowe, Lodge, Greene, Peele, &c., has never been reprinted from the earliest impression. This work, with Davison's 'Poetical Rhapsody,' 1602, would complete my series of *Poetical Miscellanies*, if I be allowed to continue them. They will be uniform in size and type.

At present all I ask is, that fifty such gentlemen as wish for a reprint of my unique copy of 'The Paradise of Dainty Devices' will furnish me with their names, and with post-office orders for 1*l.* each. I shall of course give a preference to those who have in the same way aided me in the reproduction of 'Tottel's Miscellany.' The transcript of my 'Paradise of Dainty Devices' of 1573 I freely present to them. It will literally and punctually (if I may so use the word) represent the original.

J. PAYNE COLLIER.

P.S. I have inserted a pencil-note on the fly-leaf of every copy of Part III. of 'Tottel's Miscellany,' showing what each recipient is indebted to me, so that when they open the book they cannot fail to see it. Seeing it, I hope they will not omit to remit, either in postage-stamps or in any way that may be more convenient. I may add here, that in the course of my researches I have very recently made a singular discovery regarding one of the most important productions imputed to Chaucer, and always received as his, of which I shall, in due time and place, avail myself.

ITALY IN AUGUST.

Naples, Aug. 14, 1865.

A trip through Italy even in the dog days, when almost every one is in the mountains, cannot be made without discovering something interesting to Art. Let me, then, loosely throw together some notes made on a recent journey from north to south. Some of them have the interest of novelty, and all may amuse your readers, especially if, as we are here, they are on their backs panting for fresh air.

Descending from Mont Cenis—where marvellous works are in prospect or projected—on Milan, the traveller will find, in the central and most important quarter of the city, great reforms being made. The site of operations comprises the Piazza della Scala and of San Fedele, the Via di Santo Raffaele, the Piazza del Duomo, and several other of the neighbouring districts. The stranger will, however, be more interested in the constructions which are taking place in the Piazza del Duomo, which is to be surrounded by sumptuous edifices, having on the ground-floor vast porticoes or covered walks with shops, and above handsome dwellings. Opposite the Duomo will be erected a splendid palace, and on either side, facing each other, will rise the Archway of entrance to the Gallery and the Loggia Reale. To limit our observation to two points alone, the great results of these renovations will be to throw the Piazza del Duomo completely open, and to give that marvellously beautiful cathedral neighbours of which it need not be ashamed; at the same time they will provide a large and handsome approach to one of the finest, if not the finest, theatres in

Europe. At present the traveller may pass through Milan and scarcely do more than dream of the existence of La Scala: he has heard of it, indeed, but where to find it is another thing; it has hidden itself successfully behind old buildings, to which one arrives by tortuous streets.

In Bologna extensive improvements are going on, and the old form of architecture is maintained, thus preserving the uniformity of the city. The porticoes and houses, too, are being painted in fresco; for the Bolognese have still faith in their climate, whatever political changes may come over them. One morning I wandered into the picture gallery, celebrated, as all the world knows, for its Caraccis, and Raffaello's 'Divine Cecilia.' There were no additions to the pictures since my last visit, but I noted some alterations in the arrangement. Thus a new room and a new gallery have been appropriated to the use of Art, and some pictures which formerly were huddled together have been fairly brought out to view. The lower part of the building is appropriated to modern paintings, such as were *premiati* at Rome under the old Government; some, too, have been added since the Revolution, and have much merit. The porter, who is a curious old fossil, of the transition age, has his little private museum too, and exhibits for sale in his sanctum, very silly, some objects of Art which he has collected. Amongst them is the form of a vase, modelled, as he will tell you, by Benvenuto Cellini, in which the great artist cast one of his great productions. The figures represent one of the battles of the Romans—what battle he could not tell; "But you know, Sir, they were always fighting. It was one of their great battles." As to the manner in which he became the happy proprietor of it, he says that during the suppression of the monasteries he has gone amongst the people and bought up several articles. The beauty of his prize, he adds, is guaranteed by the "Primi Professori" in Bologna. However that may be, those who are curious will do well, in passing through Bologna, to give it a glance.

Florence is building and decorating in all directions; and here, as in Milan, an English company has charge of the renovations. At this season the studios are all closed. Their usual inmates are disposed through the length and breadth of Italy, collecting fresh materials, or seeking health after the labours of the winter. I considered myself fortunate, therefore, in getting admission to the studio of Miss Hay, already known to fame by her picture entitled 'England and Italy,' which was exhibited in the Royal Academy in 1859, and was purchased by Mr. Windus. Since then, though a laborious artist, Miss Hay has not exhibited, wishing, as it would appear, to reserve her strength for something which will raise yet higher her reputation. At present she is engaged on a large painting representing a scene in the times of Savonarola—the collecting of the Vanities to be destroyed. There are twenty-two large figures, of which eight on the right only are finished; and four of these represent four as lovely young girls as ever were born of a dream. They are dressed respectively in light green, white and gold, blue, and red; and the colouring of these and other figures is not the least meritorious feature in Miss Hay's painting. The four fathers behind them are men of the old Tuscan type, grave and composed—reminding one of the head of Dante. Padre Antonio, too, is there, the friend of Savonarola, who, judiciously, is not brought forward; and beside him stands a soldier holding up a banner with a Christ upon it—the only symbol allowed by the great reformer. Close to them are four boys and a basket, into which are thrown the voluntary sacrifices of those who renounce their ornaments. One boy addresses himself to a fashionably-dressed lady, with a young girl by her side, who despoils herself of her jewels; the more elderly companion looks, however, proud and unyielding. On the extreme left are three of the party of the Compagnacci, who deride the movement of the Savonaroles. These are all supposed to be walking in procession, with a canopy over them, above which is seen a portion of the Campanile. The composition of this picture is admirable; with great variety observing the most perfect unity. A story is told,

and every colouring, opinion; richness was finished, artistic

There was during my stay for its room or unique. The gallery room until on picture to as it were one glance rank in the Platea very cent and flower moved a "Duona around the music one of the of England and I beauty.

There this time Rome is by its scene was anxious my very ported all fabulous heat of the a spirit Complai could not necessity first the inquiry have been necessity; any refer privilege from the Cavalier ground, forward in the I

Spain country been by drearier world, and nine Madrid reductio dusty, Dalton

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and every figure assists in the narrative. As to the colouring, it is almost premature to pronounce an opinion; but if completed with the same truth and richness which are displayed in the figures already finished, Miss Hay will present to the world a great artistic creation.

There was a grand entertainment one evening during my visit to Florence which merits some notice. It was given in a building which had the sky alone for its roof; and no spectacle could be more beautiful or unique. Brilliantly lighted with gas, gallery above gallery rose, receding, however, from the centre, until on the very summit the classic eye might picture to himself the "Phebe." It was a revival, as it were, of an old Roman amphitheatre; and as one glanced upwards he marked the gradations of rank in the varying costumes of the crowd. The Platea was thrown completely open, except in the very centre, where a fountain played on rare plants and flowers, and crowds of well-dressed persons moved about at pleasure, giving each other the "Buona sera," or gazing on the beauties ranged around the galleries, but silent and attentive when the music began. The whole entertainment was one of those charming exotics which all the wealth of England could never transplant to our country, and I enjoyed it for its rarity and its wondrous beauty.

There is not much to note in an artistic sense at this time of the year from Florence to Naples. Rome is a brick-kiln, and the sooner one hurries by its scorching atmosphere the better. Besides, I was anxious to rush down to Pompeii, to see with my very own eyes the marvellous discoveries reported to have been made there. Alas! they are all fabulous: the excavations are suspended—the heat of the summer is opposed to them; and perhaps a spirit of economy on the part of the Government. Complaints were made to me *en route* that persons could not leave the ruins for dinner or any other necessity without renewing their tickets, and at first the complaints appeared reasonable; but on inquiry I am told on authority that arrangements have been made within the city to provide for such necessity, and that visitors may eat on the spot any refreshments they bring with them. Special privileges, too, are allowed to artists working there from day to day, provided they speak or write to Cavaliere Fiorelli. But Pompeii is consecrated ground, and jollifications or running backwards and forwards should no more be permitted there than in the Duomo of Milan or St. Peter's at Rome.

H. W.

LIFE IN SPAIN.

Madrid, 1865.

Spain, justly or unjustly, is the best abused country in Europe, and her capital, Madrid, has been by many writers written down as the dearest, dreariest, dirtiest, dis-orderous city of the civilized world. One wit says, "Three months of winter and nine of infernal grilling" make the sum of the Madrid year; another, who lived so long in sleepy, seductive Seville that he could not fairly judge the dusty, arid capital of Castille, says—and Canon Dalton translates it,—

Quien te quiere no te sabe,
Quien te sabe no te quiere.

He who likes thee does not know thee,
He who knows thee does not like thee.

The Madrid of 1865 differs from the Madrid of 1835 and 1848 as much as the Paris of to-day differs from that of the early days of Louis Philippe. All that reasonable sanitary precaution can secure of comfort and decency may be said to exist; the principal thoroughfares are swept and watered daily; plenty of good water is brought by means of pipes under the roadways to the door of every householder; and the washing apparatus in the bedrooms of the Hôtel de Paris might suggest drowning to many Frenchmen accustomed to their own doll-like toilet-services. It may be safely affirmed that every means has been taken to render Madrid as healthy as situation and climate will permit; but where so many poor hangers-on reside and live upon a small pittance, many attacks prove fatal which would probably not be so if more attention to the wants of the body and less care for its covering were the order of the day. Provisions and

house-rent are both very dear; at the same time every one seems well to do. The shops are well stocked, and the owners, when not French or German, indifferent—careless whether you purchase or not. In Madrid, on two great holidays, when all the population lined the Prado and the streets leading to it, and might be numbered by tens of thousands, in a ramble of three hours I only saw one man apparently at war with fortune, and he I judged to be a German tailor. All seemed cheerful, healthy, and well dressed. Madrid does or will communicate with every sea-port in the kingdom, and the electric telegraph spreads from the capital to every important town, east, west, north and south. So much for progress in twenty years. The shabby, outlandish vehicles common on the Prado of 1848 are now extinct or out of sight. The horses, vehicles, trappings, and Jehus of to-day vie with our own and the best Parisian turn-outs. The dresses of the ladies are as rich and as extravagant as those of their Parisian sisters; the bonnets as small and the hoops as large. High steppers, ridden and driven, are numerous enough to produce no excitement; but for the pedestrians, the graceful mantilla would not be visible. The Queen is a notable exception. She, I believe, generally, if not at all times, dispenses with the last sweet ornament for the head from Paris.

A "little disturbance" had taken place a day or two before our arrival, and I am afraid that a few persons were killed and wounded. The story told me was as follows:—A professor, objectionable from some cause to the *ins*, was removed, much to the disgust of his scholars, who decided to serenade him. The *outs* supported the scholars; and when the performance, apparently very harmless, should have taken place, the civil guard interfered, and would not allow the poetry and guitars. This filled the streets with a mass of people bent on seeing the fun; but the civil guard were firm, and posted their main body around the fountain in the centre of the Puerta del Sol. Other detached companies were placed at the ends of the several streets leading into the Puerta del Sol. These ordered the people to keep back. Whether some did not hear or would not hear, the result was that those who pressed into the square were fired upon, and some killed and wounded. The military were not called out, and were, therefore, completely guiltless of the bloodshed, which, little as it was, was all too much. The *outs* shrugged their shoulders, and hinted a revolution; the *ins* said they were prepared to preserve the peace. But the peace was not broken; and no more shooting is recorded. Easter Sunday being a regular wet day, Madrid did not go out of doors, and the bull-fight was postponed until to-morrow. The *outs* whispered that the row would follow the national sport. The Monday arrived, and the sport with it, but no revolutionary performance came off.

Here is what a lady says about Madrid in 1679:—"The city is not enclosed either with a wall or ditch; the gates, as one may say, are only made fast with a latch—those which I have already seen are all broken; there is not seen any place of defence." And touching dinner, she remarks,— "She took me by the hand and led me down into a hall paved with marble, which was hung with pictures instead of tapestry, and set round with cushions. Cloth was laid there upon a table for the men, but upon a carpet on the floor for Doña Teresa, myself and my daughter." Our lady traveller was surprised at this fashion, and writes "my legs ak'd most horribly." Of the state of Madrid, she says, "The streets are long and straight and of a good largeness, but there's no place worse paved—let one go as softly as 'tis possible, yet one is almost jumb'd and shaken to pieces. There are more ditches and dirty places than in any city in the world; the coaches go in up to the middle, so that the filth dashes all upon you,—very often the water comes into the coaches at the bottom of the boots, which are open." In another letter she speaks of the lacqueys:—"They are kept so very hungry that in carrying the dishes to the table they eat half the victuals that is in them; they throw it into their mouths so burning hot, that you shall observe their teeth all rotten with the practice. I advised my kinswoman to

get a little silver stewpan made, and fastened with a padlock, like that I saw of the Archbishop of Burgos, and she did so." This still appeared dangerous, for she continues, "After the cook hath fill'd it, he looks through a little grate to see whether the soupe does well, and thus the pages get nothing of it but the steam. Before this invention it happen'd a hundred times that when we thought to have taken some broth, we found neither that nor any flesh. I have seen persons of the highest quality eat with us like so many wolves, they were so hungry." Fivepence *per diem* was the sum allowed as board wages for the John Thomas of the period, and the swell pages gloried in three pounds *per mensem*, and for that "they must wear velvet in winter and taffety in summer"; but then "they live upon onions, pease, and such mean stuff, and this makes the pages and footmen as greedy as dogs." No wonder they were hungry upon such fare. If the John Thomas of the period proved weak in regard to food, he was "strangely temperate in wine,—a quarter of a pint will serve a man for a whole day." A certain Count Altamire harnessed his horses with trappings of "Isabella colour," and "which so pleased me that I could not forbear speaking to him of it, when his coach came near ours. According to custom, he told me that he laid them all at my feet; and at night when we got home I was told that his gentleman desired to speak with me. He made me a compliment, and told me that his master's six horses were in my stable." "We sent them back immediately; he returned them, and so did we; to be short, the whole evening past thus in sending backwards and forwards." Alluding to the ladies' dresses, she says—"Till of late women wore vertegales of a prodigious bigness; this fashion was very troublesome to themselves as well as others,—there were hardly any doors wide enough for them to go through. They now only wear them when they go to appear in the Queen's or the King's presence." The fair correspondent indicates the manufacture of a 1679 crinoline:—"They are made of thick copper wire in a round form; about the girdle there are ribbons fastened to them, with which they tie another round of the same form, which falls down a little lower and which is wider; and of these they have five or six rounds, which reach down to the ground and bear out their petticoats. They wear a vast number of this device, and one would hardly believe that so little creatures as the Spanish women are could bear such a load." Another extract must, for the present, suffice:—"I was surprised to see so many young ladies with great spectacles on their noses and fasten'd to their ears." She asks for an explanation of a friend who has "a neat wit and is a Neapolitan," who replies, "Twas done to make them look grave, and they do not wear them for any need, but to draw respect,—proportionably as a man's fortune rises he increases in the largeness of his spectacle-glasses, and wears them higher on his nose." The "grandeas of Spain wear them as broad as one's hand." Verily, the Madrid of 1679 must have been a funny place. F. W. C.

BRITISH ARCHEOLOGICAL ASSOCIATION.

THE Congress, as arranged, met on Monday morning in Durham. Though the weather was extremely unfavourable, the company was tolerably numerous, the city people doing their best to make a little show. The heads of the University, together with the Mayor and Corporation, received the Society at Bishop Cosins' Hall, Palace Green. Lord Houghton, the President of last year, delivered a few words of farewell, and introduced the new President, the Duke of Cleveland, to his audience. His Grace made a good and solid address. Among other points, he noticed the order into which archaeology falls as a part of our study of the past; coming next to geology in order of time and of ideas. He went on to speak of the archaeology of the northern counties.

"The remains of British origin previous to the Roman occupation of this country, are but scanty. In the south of England there are some of remarkable character still to be found. But although we have little to say of works of British origin in this county, yet we have remains of the Roman occu-

pation still existing. We cannot boast of such a magnificent work as that of the great Roman wall in an adjacent county, nor of such curious remains as are found, for instance, in Wroxeter—the ancient Uriconium—in Shropshire, with which I am connected as the owner of the site; yet there are some remains of the great road which went from south to north with such perfect straightness through the kingdom, entering into this county at Piersbridge, which road continues to be a durable monument of the Roman occupation. There are, however, some few other remains of Roman works; but of the periods of our history succeeding to the Roman occupation we are rich in materials. There are remains of churches of a Saxon period of undoubted origin. We have also memorials still more imperishable of the Danish settlement in this county, more especially in the district of Raby and Barnardcastle, in the names of several places bespeaking their Scandinavian origin. This circumstance is especially commented upon by Sir Walter Scott, who says also in his poem of 'Rokeby':

Beneath the shade the Northmen came,
Fixed on each vale a Eunic name.

Indeed, buildings decay, for time is a great destroyer; although some buildings, such as the Pyramids of Egypt, seem almost to defy the buffeting of ages, yet names of places are far more imperishable, and although they may be altered and disfigured, yet the archaeologist is able to decipher them and point out their veritable origin. In mediæval remains we are, however, far richer. There are still existing memorials of historic interest. We have Neville's Cross, although mutilated from its ancient character, still remaining to indicate the characteristics of a different age, pointing out the spot where a British army, in 1346, overthrew in desperate conflict David Bruce, King of Scotland, and destroyed the Scottish force—that English army led on by Lords Neville and Percy, the Archbishop of York, and the Bishop of Durham. Of Raby I will say nothing further—because a gentleman has kindly undertaken to deliver a paper upon it—than that in the great Barons' Hall was held the great assembly of the barons of the North, where the great Catholic rebellion was resolved on in the time of Elizabeth, which ended so disastrously to those engaged in it. If we are asked by those who take a prosaic and matter-of-fact view of life, What is the use of archeology?—are we not superior to our ancestors? have we not made immense strides in material progress? have we not steam, gas, electric telegraphs, and mechanical powers which diminish the necessities of labour? Why, then, should we occupy ourselves with the past, to which the things of the present are so superior? All honour to this age, which, under the blessing of Providence, has effected much good for mankind, and in which we have the good fortune to live. Still, our ancestors were sometimes wise in their generation—accumulated knowledge is a foundation upon which these advances are worked out. Moreover, the grown-up man—still more the man advanced in life—looks with fond interest on the scenes of his childhood; so our own generation gaze with an affectionate inquisitiveness on the existing remains of the early history of this island and people.

A number of papers have been prepared (particularly one of great merit, by the late Mr. Hartshorne, 'On Raby Castle'), and a number of pleasant excursions arranged. On Tuesday, the party went to Lumley Castle, Chester-le-Street, Lancaster and Ushaw, under the guidance of Mr. Planché and the Rev. J. C. Bruce. At Ushaw, the Roman Catholic college, a welcome repast was prepared and about 300 guests sat down to it.

OUR WEEKLY GOSSIP.

The latest Exhibition of the Royal Academy was the most profitable yet known; the receipts were upwards of 13,000*l.*, an advance of more than 700*l.* on the profits of last year, and of nearly 3,000*l.* on the amount received in 1862. Not many years ago, the Academy thought itself lucky in obtaining 6,000*l.* from the Exhibition. The sales of pictures from this year's Exhibition exceeded by 400*l.* the value of those of the preceding display.

We have better news from the Dublin Exhibition; people from the country, and from England, are coming in faster than they were. Sanguine persons are speaking confidently of a financial success. That they will find themselves right in this hope will be the earnest desire of every one who feels the advantage of Exhibitions to the industrial arts. France will continue her enterprises, even at a great direct loss of money; but in our own country the Government will not help us, and if we cannot make our Exhibitions pay, we shall not be able to hold them in future.

Messrs. Bradbury & Evans are about to publish a descriptive Handbook to the National Pictures in the Westminster Palace, prepared by Mr. T. J. Gullick.

To find a needle in a bundle of hay is a known difficulty. But what is that to finding the right needle out of a bundle of needles? And what is that again, to discovering the memoir you want out of all the Scientific Transactions? An industrious biographer, Reuss, made a catalogue up to 1800, or thereabouts: but those who use it now are forced upon the discovery that 1800 is but 1800, while 1865 is 1865. For some years past the Royal Society has been quietly working out a catalogue of all the memoirs which are scattered through *Transactions*, *Journals*, &c. from 1800 down to near the present time. The manuscript, now nearly complete, has been compiled at the expense of the Society: the Government has undertaken to pay for the printing. Speaking roughly, the number of series called *Transactions* will be over 425, and of those called *Journals* over 350. But here the works of one Society or Institution are all called one: thus the *Philosophical Transactions* and the *Proceedings of the Royal Society* count but as one work. Every separate communication is entered under its author's name; from a scrap given to the *Philosophical Magazine* up to a paper nearly a volume long in the *Memoirs of the French Institute*. Copies will, we doubt not, be liberally given by the Society to the other Societies, to public libraries, &c.: and some, we believe, are to remain for sale. The scope of the work embraces the whole world, so far as the world is scientific, and known to be so at Burlington House. For example, the *Transactions* only, under the letter B, show us the series published at Basil, Batavia, Bayeux, Berlin, Berne, Berwickshire, Besançon, Bologna, Bombay, Bonn, Bordeaux, Boston, Boulogne, Brescia, Breslau, Brinn, Brussels—forty-one sets of *Transactions* in all. We have no idea of the size or price of the intended work; but, as to price, we have no doubt the Government will be as moderate as it is about blue-books, and will charge only the expenses of printing, paper, and distribution. This catalogue will be a great advantage to inquirers, who are now without any means of finding out where any particular investigator has written on any particular subject, except a search for which few have the opportunity and fewer still the patience.

The Rev. Charles Cole has compiled for Messrs. Macmillan & Co. a 'Brief Biographical Dictionary of the Dead,'—of men and women, including all kinds of celebrity, and even notoriety, in his volume. The notion is to give a single line to each person, to give the name in black type, the proper identification in a few letters, the author of the life, if any has been written, and the dates of birth and death. For instance: "Abbott, Geo. Abp. Cant. (1611-23), L. G. W. Russell, 1777; b. 1562, d. Aug. 4, 1633." For many purposes this is enough; and with some improvements the book would be useful as a finger-post to other books. We throw out two hints to Mr. Cole. The more important English names require addition; to wit, in the list of Shakespeare's biographers, he has left out the names of Knight, Staunton, Collier, and many others. The Christian names of Spanish and Portuguese authors should be given in full and in black type, as the celebrities of those countries and their colonies are indexed in native works for the Christian names only. Mr. Cole gives "Mendoza, Gonzales Pet. de, Great Card. of Spain, Statesman, b. 1428, d. Jan. 11, 1495." A reader would search in vain through the indexes of

Mariana for Mendoza or Gonzales. He would find the Great Cardinal under Pedro. Mr. Cole's little book is so good as to deserve suggestions for improvement.

A friend writes to us:—"In No. 1971 of the *Athenæum*, at page 187, it is said we must be 'thankful to the American discoverer of ether-anæsthesia, more thankful to Dr. Simpson, of Edinburgh, for the discovery of chloroform-anæsthesia.' This latter statement somewhat surprised me, for I have been led to believe that Dr. Simpson does not claim the merit of the discovery, but merely the merit of introducing it to Great Britain; and I have heard Prof. Flourens, of Paris, claim the discovery as his own publicly, in his lectures, and include Dr. Simpson among the gentlemen to whom he privately explained it."

The primary sanitary desideratum for London, as specified by the Registrar-General, is "pure water." Under the circumstances, how can this be obtained, when the metropolitan authorities, who have recognized its importance, find that they cannot prevent the people of Kingston from pouring the filth of their town into the Thames at a very short distance from the spot whence nearly all the water is drawn for the western parts of London! Kingston can, however, turn from her accusers, saying that Windsor Castle was the first great establishment which deposited its foulness in the Metropolitan cup, and that the country paid for the works. London, which has nearly removed its abominations from the river, will surely not endure this state of things. We remember reading an account of sanitary works recently executed at Windsor Castle, wherein the author, effusive with loyal joy, coolly forgot all about us metropolitans.

We have only to print this reclamation as we receive it:—

"Shooter's Hill, August 22, 1865.

"Will you allow me to state that the picture No. 166, 'Sea Shore,' unloading a stranded vessel, now exhibiting at the British Institution, Pall Mall, among the works of ancient masters and deceased British artists, as the work of Sir A. W. Calcott, is not by that master, but an original work of my own, a commission picture, painted by myself.

"I am, &c., WILLIAM ROBERT EARL."

'The Seven Deadly Sins of London; drawn in Seven several Coaches through the Seven several Gates of the City, bringing the Plague with them,' is the title of the last addition which Mr. Payne Collier has made to his collection of Old English Literature. This work, "opus septem dierum," is by Dekker. It was written in the first years of the seventeenth century, before the author had yet achieved much fame as a dramatist. As a testimony against the prevailing vices of the day, it is highly unfavourable to the moral character of the City, which seems to have been quite as wicked then as it is now. The tone is one of great earnestness, sometimes rising to eloquence, mingled with sharp satire which occasionally smacks of that stage for which the author wrote so assiduously, but which he here denounces, with bitterness, in the persons of the players. To these last he assigns the deadly sin of slothfulness, because idle people resorted to the playhouses of an afternoon. He quite forgets how hard those players toiled for the amusement of those who had leisure, and this mistake is common among moralists. Those readers who are familiar with Dekker's dramas, especially with his 'Fortunatus,' and his 'Satiro-Mastix,' will be something reminded of them by the allegorical figures, the clearly cut phrases, and the smart turns of wit and humour in this rare and quaint pamphlet. Its chief value lies in the pictures it incidentally gives us of every-day London life, its anecdotes, and its popular sayings. Dekker has been generally underrated as a dramatist; but he possessed force, ease, clearness, and much charm of language, and all these, with other merits, are to be found in this limning of the London vices, which, saving one or two smiles and allusions, might (for its moral purpose) have come from Bishop Vaughan or Archbishop Bancroft.

Critics have long been at war as to the power of the hand to baffle the power of sight, by work almost infinitely minute. Optical work is exceedingly delicate, a thousandth part of an inch being quite

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a considerable space. Mr. Ruskin asserted, and Mr. Kingsley proved, that Turner's dots and lines were finer than the finest work done upon such lenses as those of Lord Rosse's telescope. By-and-by, the sun may be able to distance even the artist's pencil in producing small and yet perfect work. A friend has sent to us, from Melbourne, a copy of the Colonial Land Act for 1865, done in the Photographic Department of the Land Office in that city, so minute as to be scarcely visible to the eye, the whole fifty-two pages, folio, being printed on a bit of paper about the size of a bank-note. This dainty production is the work of Mr. Moore.

Mr. Nimmo, incited by the success of 'The Globe Shakespeare,' has produced a companion-volume of 'The Complete Poetical Works of Robert Burns,' a book well printed, and well edited; small, clear, compact, and cheap.

"Travellers on the way to Basle," writes a friend, "whom such things concern, may bear to be reminded that a stoppage at Troyes is no bad break of a long railway run. The town, with its old wooden houses, thoroughly a painter's town, is well worth ransacking; the Cathedral, less familiar than those of Amiens, Rouen, Strasbourg, Rheims, Chartres, Bourges, has claims and splendours of its own, placing it in the first class of such buildings. The design of the façade is massive and grand, and though the details are ornate almost to licentiousness—witness the fringed arches to the three portals, and the band of pierced *fleur-de-lis* balustrades—the masses are not frittered away, nor the great outlines hidden as they are, I submit, by the *cage-work* which covers the face of Strasbourg Minster. Admirable, too, is the building within. Observe the grandeur of the pillars and shafts—those in the choir semi-detached—the lightness and beauty of the clerestory, with its singularly rich tracery. The choir, for some fifteen years under restoration, is now all but complete. The new painted glass is splendid, of the very finest quality; when the entire building is thrown open, it will be found that few Cathedral Gothic interiors exceed it in harmony and completeness. Then the church of St. Etienne, with its pair of peristyles (or portals), has again a character and a fantasy of its own, well worth deliberate study. While on the road, mention may be made of a handsome new Gothic church in progress at the attractive, clean, and prosperous town of Mulhausen,—another eligible resting-place for those who would evade the bustle of Basle (if only because of its first-class hotel). Life and renovation are everywhere in France."

M. Duruy, the Minister of Public Instruction, took occasion, when addressing the professors and pupils of the schools of Paris and Versailles the other day, at the annual distribution of prizes, to announce that the Emperor had determined that the results of education should have place beside those of art and industry at the coming Universal Exhibition. "I warn you, then, future laureates of the general competition of 1867," said M. Duruy, "that your works, whatever they may be, will be sent to the Committee of the Universal Exhibition. If Germany, England, Italy, and the other powers will follow our example, and on like conditions, we shall see who is in best course." And further on, the Minister added, "While the immense edifice is being erected which is to encase all the marvels of industry, the Emperor desires to see another temple raised by able hands for the genius of France. The sciences, arts and letters recounting their progress and history for the last twenty years, showing what theories they have produced, what ideas they have given birth to, what facts they have discovered or explained, what new forms of imagination or of art they have produced—in a word, what France has *thought*, set side by side with what she has *done*, will be a noble exhibition, full of interest as regards the past and rich in promise for the future; for the future leans on the past in order to raise itself higher, and can only make the most of the support by thoroughly understanding it. If other nations will imitate our example, the moral exhibition will be worthy of the material show, and have the same happy consequences." This idea of a grand International Scholastic Competition is new and rather startling. An exhibi-

tion of the intellectual and moral methods of training as practised by the whole civilized world, side by side with the results obtained, would certainly mark a new period in an age of competitive examinations; but how are the grand results to be finally tested but by the moral and political condition of each nation,—and will France submit to such a test?

The classic shores of Lake Leman resounded the other day with the echoes of a thousand voices in honour of Bacchus, Ceres and Pallas. The *fête*, which took place on the 27th of July, is of very ancient origin, and is only celebrated at intervals of about twenty years. It took place in the open air, in the principal Place of Vevay, on one side of which was erected an amphitheatre of seats to accommodate more than ten thousand persons, and on the other three triumphal arches, the central and largest being dedicated to Bacchus, and the two smaller to Pallas and Ceres. These were decorated with foliage, flags, escutcheons, allegorical figures and agricultural emblems, and over the Arch of Bacchus was a figure of Liberty, with the device *Liberté, Patrie*; the motto of the fraternity of vine-growers and vine-dressers by whom the *fête* was organized was *Ora et labora*. The Place measures from 200 to 250 feet each way, but scarcely afforded room enough for the actors, who numbered about twelve hundred, with the cars, horses, bullocks, and other animals that formed parts of the processions. The divinities, accompanied each by a high-priest surrounded by acolytes, flower-bearers and servants, bands of music, choirs and dancers, had each a separate *cortège*, and arrived by the triumphal arches severally allotted to them. The costumes were extremely elegant and artistic, the followers of each divinity being distinguished by their various colours; thus the band and choir of Bacchus were dressed in green, with golden and winged casques; those of Pallas in white and blue, with silver casques; and those of Ceres in white and red; there were other bands dressed in Swiss costumes, ancient and modern. Each *cortège*, as it arrived, first that of Pallas, next that of Ceres, and lastly that of god Bacchus himself, advanced towards the tribunal, the high priest leading the way, keeping time to the solemn, rhythmical music of its band. When all had arrived, and the cars of the divinities themselves had reached the triumphal arches beneath which they remained, the three high priests, all accomplished vocalists, with their choirs, executed together a *Salut à la Patrie* with great effect. The abbé of the fraternity, dressed in a violet-coloured suit, and holding in his hand a gilt baton, emblem of his office, made a speech and distributed laurel crowns, distinctions and prizes to a number of vine-dressers to whom they had been voted by the judges. The grand priest of Pallas then intoned, in magnificent style, an invocation to that deity, with accompaniment by his band and choir, immediately after which came a dance of peasants, in which the various movements of the mowers and haymakers were idealized, the choristers sustaining the music with their voices. This portion closed with the procession of Pallas, the hay-cart and the dairy waggon loaded with all the implements of the craft, the departure of the cattle for the mountains, and the *Ranz des Vaches* performed by the whole of the choirs present. The high priest and followers of Ceres then went through similar ceremonials, the dancers in this case being reapers and gleaners, and the procession including the plough, the harrow, the harvest-cart and mill, with all its accessories complete. Then the high priest of Bacchus sang an invocation to the rosy god, the choir taking up the refrain, and celebrating the richness of the Canton; the dancers were vintagers, and the cars and emblems all belonging to the vine and its juice; and they were supported by a chorus of stalwart and strong-voiced coopers, who were worthy of Hoffmann's *Maitre Martin*. The dance which, however, bore away the bell was a *Grande Bacchanale*, composed of satyrs, fauns and bacchantes, dressed in leopard skins and crowned with vine-leaves, whose performance brought down thunders of applause. The ballet in the famous 'Orphée aux Enfers,' at the Bouffes Parisiens, did not exhibit more a *plomb* or greater *entrain*. The *fête* concluded with a triumphal

marriage procession, each couple being dressed in the costume of one of the Cantons, the whole finally executing a valse with an amount of vigour, grace and precision that could not easily be surpassed. The whole of the performers then marched past the *estrade*, the bands and choirs performing national airs, till Bacchus himself arrived, seated across his barrel, cup in hand, amid a crowd of attendant nymphs and fauns, and the merry masquerade came to an end. All who were present agree that the affair was most admirably conducted, and that the singing was, without exception, beyond all praise. Unfortunately, the skies were not propitious; the morning was showery, the high priest of Pallas was sprinkled, and his dancers performed their part in a pelting shower; but the brave Swiss were not to be daunted; they would not recognize the misfortune; and actors and spectators defied the elements, and persevered till the sun shone out again and glorified the *finale*.

MR. MOREY'S COLLECTION OF MODERN HIGH-CLASS PICTURES is ON VIEW at the Royal Exchange Fine Arts Gallery, 24, Cornhill. This Collection contains examples of Henriette Browne—T. Faed, R.A.—Hook, R.A.—Phillips, R.A.—Frith, R.A.—Roberts, R.A.—Poole, R.A.—Goodall, R.A.—Cooke, R.A.—Cope, R.A.—Creswick, R.A.—Pickersgill, R.A.—Leighton, R.A.—Calderson, A.R.A.—Sant, A.R.A.—Ansdell, A.R.A.—Frost, A.R.A.—P. Nasmith—Linnell, sen.—Le Jeune, A.R.A.—Dobson, A.R.A.—Cooper, A.R.A.—Gale—Gallat—Gérôme—Verboeckhoven—Duvergier—Auguste Bonheur, &c.—Admission on presentation of address card.

ROYAL POLYTECHNIC.—Patron, H.R.H. the Prince of Wales.—The Marvellous Birds. Mlle. Emilie Van der Meer, from Paris, every Morning and Evening, at half-past 3 and half-past 8.—Wonderful 'Proteus,' and Professor Pepper, with Burton's Mecca and Medina, at 7.30 and 7.50.—Musical Entertainment, at 4 and 9.—King's Lectures.—Railway Models, and other Scientific Entertainments.—Admission, One Shilling. Open 12 to 5, and 7 to 10.

SCIENCE

Mineral Waters regarded in relation to Chemistry and Geology.—[*Les Eaux Minérales, &c.*, par Henri Lecoq]. (Paris, Rothschild.)

GEOLOGICAL theory has been recently entering a new phase in relation to operative causes, and whereas many geologists were formerly Plutonic, and few Neptunists, the case is now, with some modifications, becoming reversed. The author of this elaborate volume is a Neptunist of the first order, and we may appropriately notice his work in the prospect of the approaching meeting of the British Association, which will be presided over by one of our most eminent geologists. We shall endeavour to present a popular *résumé* of the subject in relation to universally observed results, rather than as confirmatory of a particular doctrine. How far the hydro-thermal theory is really strengthened by this publication we shall not attempt to show, since the discussion would be too ample, as well as too recondite, for our columns. Nevertheless, we may take an example or two of general interest, and render it intelligible to ordinary inquirers into scientific topics, more particularly to those who have a taste for chemical geology.

Discarding all reference to their curative qualities, the author considers mineral waters chiefly in relation to what we may term their geological effects,—that is, the action which they have exercised in the structure of the crust of the earth at divers geological epochs by the operation of their chemical principles and their mineral constituents. "Geologists," says he, "will see that thermal waters have been the most powerful agent in the formation of calcareous and all chemical deposits. They will recognize their influence in the development of life, their incessant action in metamorphic phenomena, and how much light the study of their real sources can throw on the primeval epochs of our globe." The statement of facts and experiments relative to this theory is the object of the present volume; the application of the principles is reserved for another volume, soon to follow.

We may take our first illustration of the

subjects treated of in these pages from the supposed influence of thermal waters in the formation of mineral veins. The author believes, nor is the opinion new, that a great number of metalliferous veins are in effect the old courses or channels by which mineral waters have arrived, and do still arrive, at the earth's surface; and that either the thermal waters themselves, or the hot vapours rising from them, aided probably by electric currents, principally contributed to the deposition of metals in the veins wherein we now find them. The first who announced this, or some part of this theory, was Werner, the old German geologist. Élie de Beaumont, for instance, one of the most experienced of foreign geologists, affirms that the greatest number of true and regular mineral veins (veins of incrustation) have been produced by the circulation of mineral waters, either as liquid or vapour, through the crust of the earth. This theory he thinks best accords with the varied phenomena of such veins, with the development of their chemical affinities, and with the association of metals having certain chemical analogies in the same vein—as iron and manganese, nickel and cobalt, antimony and arsenic, silver and lead. Then several metals are mentioned, as iron and manganese, the deposition of which may, on other accounts, be attributed to mineral waters. One experimenter, De Sénarmont, asserts that certain crystals of minerals found in veins can be actually formed by the humid way, and he has thus produced carbonates of iron, of manganese, and of zinc. Curious investigations, too, respecting crystallization seem to attribute very simple and regular forms to crystals formed in or from waters, holding very simple materials in solution; while, on the contrary, many chemical admixtures produce complications on the different faces of the crystals.

Another alleged fact adduced as confirmatory of such opinions is, that the majority of mines still show proofs of the former presence of mineral waters. Some mines, indeed, yet possess metalliferous springs; and these and similar evidences in the metallic veins are assumed to prove that the old aqueous currents, by the triple influence of heat, electricity and pressure, have fashioned the veins. Several localities are specified where mineral deposits and thermal waters are found near together at the present day,—yet we cannot but think that many highly metallic countries could be named where they do not so occur. Take the great deposits of lead in the north of England, for example,—and what thermal waters are known to exist there? In Cornwall there is the Wheal Clifford spring, cited by Sir Charles Lyell, but it seems exceptional. The vast quantities of water pumped up from our Cornish mines are in all probability derived from percolation at the surface, and few thermal or mineral waters are reported, even if they can be traced by any special research. Many purely chemical phenomena (some of obscure import and almost inappreciable value) are added in the volume before us—the whole tending, as the author and several other authors whom he quotes think, to the establishment of this mineral-water theory.

The general reader, who may have no spirit of argument in him, and who on no account would fight a Wernerian and Huttonian battle on any such subject, may perceive no interest in this question, whichever way it may be determined. Yet there is deep interest in it even for him, and popular interest too. How strange and almost romantic would be the idea (supposing the theory admitted) that these dense, close, most compact and heavy bodies which we handle hour after hour, these metals which enter into the furnishing of our houses

from kitchen to attic, from cottage to mansion, which serve us in bedsteads, baths, fire-irons, stoves, carriages, and even in coffins,—these metals which we use and depend upon from the cradle to the grave,—these metals without which we can scarcely rest or ride, or cook or eat, or disport ourselves at home and abroad, or defend our homes, or furnish our forts, or assail our foes,—that form the principal material of warfare, the medium of commerce, the representatives of value, the constituents of civilization and personal comfort,—that these should be originally attributable to ten thousand little trickling currents of water circulating invisibly through innumerable terrestrial channels, and bearing in suspension, in extremely minute and widely diffused particles, the elements and means of activity and intercourse for many generations of mankind!

Is there no theme for excursive thought here? Is it not strange that the very steel pen with which these lines are written, the very types by which they are printed, may be traced to mineral waters? Surely an imaginative man, averse as he might be to every dry page in our author's volume, and to every chemical relation therein stated, would yet be prompted to make poetry out of these results. The dullest might discern some grandeur in the realization of the vast scale on which Nature's silent and secret processes have been conducted in ways little recked of heretofore, for the benefit of man. It is only man's perversity if he will beat ploughshares into swords, instead of swords into ploughshares; if he will devote his wonderful energies and the ample metallic stores with which the earth is enriched to destruction and blood-shedding—to covering the surface with ruin and desolation rather than with works of art and the trophies of industry.

Undoubtedly in the eye of the novice the strangest application of this theory is to the origin of gold. That metal which seems to bear the least possible relation to water, and the nearest possible to fire,—that metal the refining and working of which is always by means of fire, which seems to bear upon it the brightness of the furnace and the hue of flame, is by the present and other theorists assigned to aqueous deposition. Like the greater part, and perhaps the whole, of the metals, it is presumed to come from the interior of our globe, and to be brought up from thence by watery vapours charged with its different constituents. Many signs about its several natural localities are supposed to strengthen this opinion, and in one of the most auriferous countries in the world, California, recent observations have been made by a French engineer of mines tending to the same view. M. Laur thinks that the vast quartz masses associated with gold throughout California should be regarded as the product of successive eruptions of hot waters reaching to the surface, commencing with the appearance of trachytes, and continuing uninterruptedly ever since. The gold deposits occupy a vast space in the form of a grand rectangle, of which the surface is almost entirely covered with auriferous alluvial deposits, while through its central portion and for its entire length there runs a "powerful vein" of quartz containing more or less gold. M. Laur regards the presence of gold in many of the Californian mines as a comparatively recent geological occurrence; and in some rare instances as even contemporaneous. He even goes so far as to indicate the presence of gold in certain siliceous secretions which are the products of existing thermal waters in two specified localities in California. In these highly interesting siliceous rocks, he found several metallic deposits besides small portions of gold, of metallic brilliance, and soluble in mercury.

M. Laur's researches will be of much value to the Thermo-Neptunian theorists, who had not hitherto ventured even to suspect that gold could be brought into their category.

In leaving the subject of mineral veins, we may briefly add, that we think the Thermo-Neptunian theory is pushed too far by our author's endeavour to refer all metalliferous veins to such origin. However numerous the observations tending to support this theory, they will not account for all metalliferous deposits, though they may be admitted to account for some, or even many. Like most theorists, M. Lecoq is too large in his assumptions.

Another illustration of the application of the theory may be found in bitumens, which, as including petroleum and oil springs, possess a general interest. Geologists have had their attention strongly directed to this subject since the discovery of the abundant sources of petroleum and mineral oil in America and Canada. Some attribute the formation of the American petroleum to a kind of slow fermentation of marine plants and animal detritus during the palaeozoic period, such fermentation having proceeded at low temperatures, and in a situation where atmospheric air could not penetrate. Others advocate slow distillation from coaly matter; but much of the petroleum lies distant from coal-fields. A careful consideration of the stratigraphical position and sources of these bitumens in Canada and the United States seems to lead our author to a different conclusion. Petroleum is found mostly in fissures nearly vertical, and the abundance of petroleum is in proportion to the number of such fissures. Such conditions, together with others prevalent elsewhere, prompt him to regard the greater portion of hydro-carbons, or bituminous substances, as derived from the depths of the earth by means of mineral waters. The chapter on other bitumens includes numerous observations on their different localities; but the phenomena by no means always lead us to agree with the theory of this author.

One quotation of universal interest is to be found in this Neptunian volume, and we may thus state its substance. At our late International Exhibition, specimens of the work of wondrous metallurgical animalcules were shown from the Swedish lakes; but it is little known that the same remarkable kind of labour is proceeding in the province of Smoland, and that different minerals are produced by different species of infusoria. If a river or brook traverses several lakes, minerals of this kind exist in parts of the course where the waters are still and least exposed to violent currents. In 1847 and 1849 M. Sjogreen enjoyed a fine opportunity, by reason of a considerable lowering of the waters, of examining such deposits in a certain lake, and of observing the mode of deposition. He discovered a wonderful spectacle in many places where there were little depressions more or less filled with water. At the bottom of these depressions he beheld creatures minute, yet visible to the naked eye, moving themselves rapidly on the mineral, while others could only be seen by means of a lens. All of them were actively engaged in enclosing themselves in a metallic envelope. These tiny creatures by means of a network of very fine black filaments laid out the exterior of their globule, and then worked at the interior. If the spectator's hand removed the globule before it was fully formed the insect was evidently troubled, but then worked in another manner. All the globules were not of the same size, but proportionate to that of the fabricator designing to inhabit it. That this is the work of an animalcule, and not a sediment from the waters, is proved by the fact of its partial and particular deposition,

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for sediment would be spread widely and uniformly. The mineral, too, is found always at the same points in regular layers. By close scrutiny one can discern the insect in each grain, when completed, in a state of petrification, yet it is easily recognizable by its form and colour, so that each of these singular little labourers performs his life's work in building his own mineral mausoleum.

The thickness of these deposits is greater than might be supposed, and it is worthy of remark that they are reproduced in the event of removal. In twenty-six years after the extraction of a portion from a particular lake, about an equal quantity was found in the same spot. It consists for the most part of an oxide of iron, and it seems impossible that the animalcules should actually form the mineral itself, while it is highly probable that they secrete it from currents which hold it in suspension and which bring it in sufficient amount to supply the wants of these minute metallurgists. Thus the coral insect finds a co-operator in this worker in metal; but the latter pursues his wondrous labour in the stillness of some desolate lake district, while the former builds amidst the noise of waves and the surging of the seas.

Phrasis: a Treatise on the History and Structure of the Different Languages of the World; with a Comparative View of the Forms of their Words and the Style of their Expressions. By J. Wilson, A.M. (Albany, Munsell; London, Williams & Norgate.)

THE author of this American publication says, "The main object of the work has been to present a comparative view of the different idioms of the world, and, besides, such facts as would best instruct the student in the nature of language. But, to make the work complete, we have sometimes felt it necessary to discuss, philosophically, some of the questions in philology." The attempt at philosophical discussion seems rather to expose the author's unfitness for anything so arduous, than to secure the completeness or increase the value of his work. He seems to have read extensively, and to have acquired some knowledge of the vocabulary and idioms of many languages; but he lacks both the powers and habits of mind requisite for discussing philological points to any good purpose. His knowledge is in too crude and imperfect a state to be available even for a systematic comparison of languages with any definite object, such as that of Bopp's 'Comparative Grammar,' or to furnish a basis for any general principles. We are at a loss to discover the special excellence of his general plan and method, for which he claims credit as being entirely new. Why he should think it necessary to commence with sketches of English and Latin grammar, and explanations of the parts of speech, we cannot understand. The remarks upon Latin are of a miscellaneous character, and present no novelty beyond some questionable crotchets. One of these is, that, though an adjective may agree with a noun, it does not directly belong to it if separated from it, but is parenthetical, which he seems to think he proves by simply quoting a number of Latin sentences, and asserting that they ought to be so translated.

The introductory sketches are followed by what the author terms a "critical examination" or "history" of the various parts of speech, and the forms they assume in different languages. Here he theorizes away at a random rate, with which we are quite unable to keep pace—indeed, we do not pretend always to understand him.

That a writer who professes to have read Bopp, Grimm, Müller, Latham, and a host more, should speak of *am* or *em* as the base of all noun-endings, of *orum* as a development of *um*, and of *ibus* as a development of *is* or *es*, is not a little surprising. His claim to originality must certainly be allowed so far as these views are concerned. Development and growth are favourite terms, the mere utterance of which, he seems to think, renders all further explanation or any attempt at proof quite unnecessary. By the aid of this potent magician's spell, he manages, not only to resolve all case-endings into one, but to "show that adjectives are, in origin, nouns, and that pronouns are adjectives"; that pronouns spring from "noun and verb-endings thrown off"; and that adverbs and prepositions also come from pronouns. His notions about adjectives are peculiar. In one paragraph we are told, "every adjective is a comparative term"; in the next, that "there are really no degrees in qualities," and "all qualities are really superlatives," which is not easy to reconcile with the statement in the next, that "there can be no degrees beyond a comparative." Puzzling as this is, we are still more at a loss to know what to make of the following remark, which is repeated and amplified elsewhere:—"We see, that, what must be the result of all philosophizing, the part expresses as much as the whole, is equal to the whole."

The chapter on Etymology, in which the author professes to have set forth the rules for tracing the connexion between words in different languages, is too full of fanciful theorizing to be treated as sober science. Casual and superficial resemblances are mistaken for real analogies, and principles enunciated which neither are nor can be substantiated. Part the second, on the 'History of Languages,' contains brief accounts of different languages, including explanations of isolated words, sentences translated, and general remarks upon idioms and other peculiarities. This, which deals more with matters of fact, is less open to objection than what precedes. But even here there is nothing like scientific method. The languages are not classified according to their natural affinities, nor are they compared together simultaneously. Neither the translated words and sentences from them, nor the general observations, are selected or arranged in such a way as to illustrate any great principles; but the whole is set before the reader as so much raw material, out of which he is left to manufacture his own results.

FINE ARTS

La Danse des Noces. By Hans Schenfelein. Reproduced by Johannes Schrott. 21 Plates, with a Biographical Notice by Dr. Andresen. (Paris.)

Hans Schenfelein, the author of this curious work, is well known as one of Albert Dürer's most remarkable pupils, and there is no doubt that some, perhaps many, of the works of the former have long passed for those of the master. This was the case with regard to the triptych painted for the chapel of Nicholas Ziegler, the Imperial Vice-Chancellor of Nordlingen, and now in the cathedral of that place, until the discovery of the original receipt proved that the work was by Schenfelein, who painted it in 1521, and received in payment the then large sum of 175 golden florins. He remained in Dürer's atelier till 1512, when he is supposed to have been about twenty-two years of age. Amongst his other works are, the *Silge de Béthulie*, still in the Hôtel de Ville of Nordlingen, for which he was made a Burgess of that city; an *Ecce Homo*, in the great hall of the Château of Nuremberg; several works in the chapel of St. Maurice in the same town; six in the Pinakothek of Munich, and two, besides a portrait, in

the Berlin Gallery. He was, like his master Albert Dürer, a wood-engraver, and the work in question is that by which he is best known. The title is a misnomer, the figures are not dancing, or, at least, only one or two of the couples have the slightest appearance of so doing; it is a grand hymeneal march. Three pages with torches lead the way, the bride follows them, supported by two cavaliers, one of whom may be supposed to be the bridegroom, who is not specially characterized; then come the general company in couples; and lastly we have a band of musicians seated on a dais with a fool and another person—a fool also, possibly, peeping at the side. The figures are large, nine or ten inches high, and drawn with great boldness, variety and expression. You see at once that they belong to the *fine fleur* of society, and the individuality of the various characters makes it almost certain that they were portraits; they are all magnificent, but they are not all handsome, and one or two of the ladies have most comic countenances. As a book of costumes alone this work is highly valuable, for all the dresses and ornaments are given most minutely, and a very *rococo* exhibition they make, with their flowers and feathers, slashes, puffs, tags, tassels and embroidery. It is not known when the original edition appeared, it is supposed in 1520; two other and inferior ones were published, the latter in 1560. Schenfelein died in 1540. The present reproduction is after a complete and rare copy of the first edition.

LONDON BRIDGES.

PERSONS of satirical turns of mind aver that the architectural quality of our bridges over the Thames, not less than those which span the streets of London, suffices to prove the almost total absence of good sense and common honesty of design among us.

Without going higher than Hampton Court, the observer may satisfy himself that such is the fact. There stood, until lately, in front of Wolsey's noble house, a picturesque, but decidedly inconvenient, wooden pile-bridge, constructed in the cheap but handy way that suited our grandfathers, and which, having no architectural pretensions,—being, in fact, a mere structure,—grew, by process of wear, to be as pleasant a thing as any painter could desire to see. It cost scarcely anything to keep in order, for if a pile decayed there were certain persons who, with skill worthy of dentistry, drew it out of Father Thames's jaws, and put a new one in so deftly that you would hardly believe the thing had been done at all. Folks said the old viaduct was narrow and steep. As to the first, one might reply that a few more piles, placed to right and left, would bear footways wide enough to accommodate the gigantic crinolines now worn by the lower female orders of Her Majesty's subjects; the portliest cook in London, hoop and all, might cross the river on such a *trottoir*. As to the steepness, people forget that in such cases an ascent must be made somewhere, so that it is delusive to aver that a gradient has been reduced, when it has been really transferred from a bridge to its approaches. The unkindest cut of all, with regard to this bridge, was administered by gratuitous information that the lean-iron contrivance which supplanted the old piles was intended to "harmonize" with the architecture of Hampton Court Palace!

Some miles further down the river, we pass several really handsome railway bridges, and those pseudo-classical structures that serve the needs of Richmond and Kew, as well as the fine work of suspension at Hammersmith, Telford's best bridge, having a design which is, beyond all comparison, superior to that over the Menai. Two miles below Hammersmith, we come to another of the old wooden bridges, constructed of piles, like that at Hampton Court, and, like it, we hope, soon to be demolished. Picturesque as Putney Bridge undoubtedly is, it exhibits also, as every oarsman knows, an unhappy combination of the evils to which a bridge is liable. As a wrathful coxswain once said to us, "Putney Bridge is Scylla and Charybdis in one." As oarsmen, however, are in a minority to those who walk, while the trade

navigation goes through Putney Bridge in barges, which rarely fail to lumber past somehow or other,—and if a bargee is drowned there (such things will happen), it is mostly because the poor man was drunk,—we should be sorry if the terror of our early rowing days were removed, merely in favour of an iron construction of the class so unhappily common of late.

We may be premature in hoping that Putney Bridge is destined to go. According to evidence recently given before a Committee of the House of Commons on Toll Bridges, it appears that a company which intended to supplant not only this bridge but that of Battersea, is not likely to do so within the time allowed by an injudicious Act of Parliament. Our objection to this Act is grounded on knowledge derived from authorized drawings of the suspension bridge which, by its means, was projected in order that the people of Chelsea might gain access to Battersea Park without using the existing Battersea Bridge, the situation of which compels them to go one quarter of a mile round about, i.e., supposing they start from a space of about this extent between the existing Battersea and Chelsea Bridges; beyond this space either of these structures serves better than the projected bridge.

The design accepted by the legislature for the new Cheyne Walk Bridge is not only unfortunately toy-like in itself and of a class which all artists condemn, but such as is certain to destroy the characteristic picturesqueness of Cheyne Walk, one of the few relics of old suburban London where only are to be found trees, water and old houses in one charming union. If Cheyne Walk Bridge is not to be, so much the better; we know, however, the vitality of such schemes in speculative hands. Should it revive, one of the principal objects of our writing will be attained if the attention of the legislature is called to the meretricious character of the design, so that it may be by authority revised to something presentable.

It is hardly necessary to descend the river beyond Chelsea Bridge; the railway viaduct, designed by Mr. Fowler, which is close to it, is serviceable and architecturally satisfactory. Vauxhall Bridge offends rather by what it omits to exhibit than by what it possesses of artistic character. There are parts of much-abused Lambeth Bridge which need skilful treatment ere it can become pleasant to the eye; this done, it would do well enough. In rejoicing over the convenient width and gentle slope of New Westminster Bridge, most of us have forgotten that such advantages were rather matters of course in its construction than sufficient of themselves to satisfy an artistic eye, and justify the claim of its rather lean and liney form to admission amongst works of Art. No two bridges over the Thames differ so much in Art value as that at Westminster does from its neighbour of Chelsea; although they are by the same engineer, the one is worthy of its site near to that of tawdry Ranelagh Gardens, while the other is, although meagre, respectable in its attempted elegance. Having recently spoken of those viaducts which are strictly metropolitan, we shall not now return to them.

Enough has been said to show how desirable it is that some sort of able supervision should be given to designs which may be proposed for metropolitan bridges; it is not enough that a speculative company succeeds in satisfying Parliament that a viaduct over the Thames will be useful to the public and remunerative to the shareholders. Designs for structures of the kind demand, probably, more than others, the ablest criticism. Ugly bridges are not to be got rid of; they will not burn; fashion is less potent with regard to them than any other class of structures; they are seldom, if ever, altered. We have not heard of more than two bridges which were "recast," as the architectural phrase goes, into something more or less uncouth than their original form.

It would be hard to find an example more expressive of the thoughtless manner in which the Thames has been treated than the aqueduct between Fulham on one side of the river and Putney on the other. Putney Bridge, if dangerous, is at least picturesque, and if no noble work of Art, not incompatible with the lovely reach it divides. A

water-company desired to carry pipes above, or under, the Thames; they did not effect this by dredging the bed and sinking the tubes out of sight and harm's way, as had been done many times before, or by attaching them to the bridge which stands not fifty yards from the spot since selected for the aqueduct, a proceeding found practicable on Lambeth Bridge. An entirely new bridge was constructed, which not only adds to the already great danger attendant on the navigation by placing another obstruction in a cross-way of the tide, but blinded the view of Putney Bridge on one side and is destructive to the beauty of both banks of the river, distinguished as these were by the grouping of two ancient churches, with quaint houses, noble trees, and the picturesque wooden bridge.

The obstruction and pipes were bad enough, and must have been justified, one would think, by strong arguments ere they were sanctioned by the legislature of a nation famous at once for its love of freedom in navigation and beauty in landscape. It is said that English people not only paint better landscapes than others, but that they love landscape best. One would hardly believe the latter assertion after seeing how Putney Reach has been disfigured. The pipes might, undoubtedly, have been carried across the Thames in a manner at once honest and artistic if they were simply treated as pipes and plainly shown. Pipes are not unbeautiful of themselves, as everybody knows who sees the gigantic triple stalks which spring from the river bank at Brentford, and terminate 600 feet in the air. The engineer who effected the transit of the water by means of the aqueduct at Putney had architectural superstitions, and was not, like his sensible brother who put up the graceful stalks at Brentford, content with honestly placing tubes before the eye, and suspending them between elegant piles placed in the river bed. Instead of this, the pipes, like things to be ashamed of, were put between screens of iron, and—by way of imparting an architectural effect, which is proper enough to stonework, but antagonistic to the quality of iron—these screens were decorated with paneling of classic character, and angular mouldings such as masons and carpenters use. Of course, these screens effectually marred the picturesqueness of the old wooden bridge, and woefully cut up the beauty of the landscape through which the pipes alone might have gone harmlessly, at least, if not admirably. The piers which were required to sustain the weighty iron screens had to be made correspondingly bulky and strong, so a double loss appeared; they lie now like great white scars upon the landscape, and do not even answer the purpose of sheltering from the weather the pipes which skulk behind them; there being no roof between these screens, it is evident they were intended for no other purpose than to conceal that which had better have been shown. The sole possible service of these screens is to act as shields for the pipes against blows from the masts of passing barges, which, should the tide be very high and the skippers careless, might touch them; even should they be so struck, the risk of damage is small, and might have been guarded against by means of strong iron bars placed parallel with the pipes, and not as obstructions in the landscape.

BERNARD PALISSY.

Paris, Aug. 21, 1865.

Palissy the Potter is one of the most striking figures in the history of Art; his enthusiasm, his perseverance in the midst of poverty, doubt and suspicion, his ultimate success in striking out a new path for those of his craft, and his tragical end, have all combined to place him in the first rank of civil heroes and to fix his name for ever in the list of great self-made men.

It was, therefore, with intense interest that the announcement of the discovery of the very furnace at which he had worked, within the grounds of the Tuileries, was received the other day in this city. The *canard* family having become so numerous and so daring of late, the news was received at first with an incredulous smile; but it was true nevertheless, and subsequent information has added to the interest of the discovery. In excavating for the found-

ations of the new *Salle des Etats*, which will connect the great picture gallery with that corner of the palace which is nearest to the Seine, the workmen came upon a construction in brick, which, as it lay almost entirely beyond the site of the required foundations, would probably have been overlooked or neglected but for the fortunate circumstance of the presence of M. Berty, who is now engaged on a 'Topographical History of Old Paris,' to be published under the auspices of the municipal authorities, and the first volume of which will include the region in which the Louvre and Tuileries are situated. M. Berty's attention, long occupied with the subject, was immediately aroused, and at his instance a careful examination was commenced, which soon brought to light most interesting evidences of the origin of this kiln. The first objects discovered were some vitrified bricks, the character of which led to the belief that the kiln was that of a potter and not of a mere tile-maker. The spot was carefully opened up; the openings of the furnace were soon found, together with remains of vitrified pieces in the form of shelves and cells, used to support the works to be baked within the kiln; and on opening the two portions of the furnace there was brought to light a number of moulds and fragments of moulds for the production of figures, plants and various objects evidently taken from nature direct, and bearing all the indications of the eccentric genius who astonished the world three hundred years ago by his strange but wonderful productions. One of these moulds is that of the bust of a creature composed, even to the face and eyes, of shells; some have evidently been taken from the human body itself, showing even the marks of hairs in various parts; while others represent extraordinary costumes, composed of strange, coarse, ornamented stuffs and other materials. One work, discovered some days later, presents the bust of a soldier of gigantic stature, conjectured to be one of the Swiss body-guard of the Queen Catherine de' Medici.

Every one who knows anything of Bernard Palissy knows that he worked at the Tuileries, and the evidence of the pieces found would be quite sufficient to settle the identity of this furnace or kiln. A still greater interest is, however, created by more positive evidence which is at hand. A manuscript by Palissy himself was discovered amongst the rubbish of an old curiosity-shop at Rochelle by M. Fillon, and published only four years since; and the perusal of this in connexion with the moulds now brought to the light of day, after lying for three centuries beneath the tread of the courtiers, soldiers and servants of Kings, Republics and Empires, leaves no room for doubt that accident has thus revealed the spot where Bernard Palissy was occupied, about the year 1570, in the formation of a grot for the gardens of the Tuileries by order of Catherine. The following is an extract from the manuscript in question:—"And as to the Terms which are to be seated on the rock-work of the fountains, there will be.....an other, which will be all formed of divers marine shells, that is to say, the two eyes of two shells, the nose, mouth, chin, forehead, cheeks, all of shells, and so of the whole body.....Item, I would also make two or three others, dressed and coiffed in foreign fashion with various striped cloths, stuffs and substances, made to resemble so closely that no man should doubt their being the things themselves.....And, if it should please the Queen Mother, I would make certain figures from the life, imitating nature so closely that even the small hairs of the beard and eyebrows shall be of the same size as in the models."

The singularity of the moulds and their exact agreement with the above description leave no room for doubt; at least, such is the opinion of M. Berty, M. Riocreux of the *Sèvres* manufactory, and others who have examined the objects on the spot.

Besides about a dozen moulds and many fragments of others, there were found three or four pieces of enamelled *faïence*, which it is believed could have been produced by none other but *Maitre Bernard des Tuileries*, as he is designated in writing on the parchment cover of a copy of a work by Lestou, published in 1563, and now to be seen in the Bibliothèque Impériale.

As soon as the moulds are perfectly dry it is

intended to be engraved for the furnace or kiln served in the Louvre. The nation of the be made, remains of

Mr. E. M. senting 'Il -1642), fa statue of S. of Loreto, upper arcade Museum, a fine portr at Brussels mingo' is founded with sculptor (Mannikin, the Hotel monument and four of against the Brussels. Marché au audied young

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intended to take casts from them, and to have these engraved for M. Berty's first volume. As to the furnace or kiln itself, it is hoped that it may be preserved *in situ*, and become one of the lions of the Louvre. It is further suggested that an examination of the garden in front of the Tuileries should be made, in order to discover, if possible, the remains of the grot itself. G. W. Y.

FINE-ART GOSSIP.

Mr. E. M. Ward has in hand a design representing 'Il Fiamingo,' Francis Duquesnoy (1610-1642), famous for his figures of children and the statue of S. Susanna in the Church of the Madonna di Loreto, Rome. This work is intended for the upper arcade of the South Court, South Kensington Museum, and to be executed in mosaic. There is a fine portrait of Francis Duquesnoy by Vandyke at Brussels, in which city he was born. 'Il Fiamingo' is sometimes rather unfortunately confounded with Jerome Du Quesnoy, another famous sculptor (1600-1654), who wrought (1619) the *Nannikin*, now placed over a fountain behind the Hôtel de Ville at Brussels,—and a well-known monument in the Church of St. Bavon, Ghent,—and four of the twelve statues which are still stuck against the nave-piers of the Church of St. Gudule, Brussels. Jerome was strangled and burnt in the Marché aux Grains at Ghent; but his namesake died young, but reputably, in 1642.

Mr. Bodley, who has been for some time past engaged in restoring Wigmore Church, Hereford, has completed that work. The edifice is remarkable for the width of its nave and south aisle, and for other curious features.

The Arundel Society has received from Signor Marianecci a series of very beautiful copies from Raphael's pictures of the Cumæan, Persian, Phrygian and Tiburtine Sibyls in the Church of S. Maria della Pace, Rome. Also, copies by the same from Raphael's 'Theology' and 'Poetry' in the Camera della Segnatura of the Vatican,—i.e., the allegorical figures in the roundels, to which are attached, with regard to the former, the so-called 'Dispute of the Sacrament,' and, to the latter, the 'Parasus.' Chromo-lithographs from these works will be added to the occasional publications of the Society. By way of 'extra publication,' there will appear, in October next, a chromo-lithographic copy of the 'Liberation of St. Peter,' from the Stanze of the Heliodorus, in the Vatican. The drawing for this example was furnished by Signor Marianecci. Among the proposed future 'occasional publications' of the Society are copies from Fra Bartolommeo's fresco, 'The Annunciation,' in the Villa of the Frate at S. Marco, Florence; and the 'Nativity of the Virgin,' by Andrea del Sarto, in the Annunziata at Florence. The picture by Fra Bartolommeo was copied by Signor Marianecci; that by Del Sarto by Herr Schultz.

The Model Lodging-Houses in Essex Road, Islington, which have been designed by Mr. Darbishire in pursuance of Mr. Peabody's gift, are nearly completed. The design is a very satisfactory one.

The small figures intended for the upper series of niches in Winchester Cross, now in course of restoration, will soon appear in their places; these represent SS. Lawrence, Thomas, Mary, Bartholomew, Maurice, Peter, Paul, and John. To these will shortly be added three figures, required to complete the series of four in the lower row of niches, one of which retains an ancient statue. The new works represent King Alfred, William of Wykeham, and the first Mayor of Winchester, Florence de Lunn.

It is intended to have an exhibition at the South Kensington Museum, to comprise all the engravings from Raphael's pictures. One result of this will be to show how small is the number of good works of this class compared with that of the mass of that artist's productions. We strongly deprecate the formation of special exhibitions of this class on so enormous a scale as that of the present collection of miniatures. To the latter, especially, we often hear it objected that it is too extensive and bewilderingly multitudinous; men are overpowered by the mere quantity of works which, after all, re-

semble each other in many essential particulars, and would have been much more appreciable, if intelligent selection had been exercised, so as to form a representative, instead of a complete, collection: e.g. Cosway's portrait of Lady Maria Smith is equal in value to, and not remarkably different from the famous work by the same artist, which represents the Hon. Mrs. Brown. The ladies themselves are, we regret to say, of no great importance now-a-days.

We understand that in order to tie together the sides of the arches under the tower of Chichester Cathedral iron rods have been employed. Surely there must be some mistake here; tie-rods are of necessity admissible in old work that begins to fall, but to build new work in a manner which requires it to be tied together is ridiculous.

Excavations are to be renewed at Herculaneum.

The Empress's restoration of the Castle Pierrefonds, near Compiègne, is finished. The old feudal Barons of Pierrefonds did not live in this castle, but in one which no longer exists and which stood at a distance of about 100 metres from it. The builder of the present castle of Pierrefonds was that Duke of Orleans, brother of Charles the Sixth, who married the beautiful Valentine of Milan, and was stabbed in 1407 by Duke John sans Peur, of Burgundy. The building of the castle began in the year 1390. Bosquiaux, a celebrated knight of that time, defended the rocky castle, and kept it for the son of the Duke of Orleans against the Burgundians and English for many years, until the Duke of Bedford himself besieged and took it. Bosquiaux, who had held out so many sieges, was taken prisoner, and executed at Paris. Louis the Twelfth once more restored the castle. In 1588 the League took it again, and placed in it Rieux, one of their best commanders, who from thence levied contributions from all the country far and wide under threats of fire. Henry the Fourth sent, anno 1591, the Duke of Epervon to Pierrefonds, who besieged it in vain during several months. In 1592 the Marshal of Biron made just as vain an attempt, although he fired 800 cannon-shots against its impregnable walls. In the following year Rieux formed a plan to take Henry the Fourth prisoner; he failed, and Rieux was seized and hung at Compiègne. Soon after St. Chamond voluntarily gave the castle up to the king. In the reign of Louis the Thirteenth the Party of Malcontents defended it against Richelieu, when the commandant was M. de Villeneuve. Richelieu ordered Charles de Valois, Count of Auvergne (Bastard of King Charles the Ninth and Maria de La Touche), to take the castle, and this one succeeded in breaking it, 1616. However, it was not totally demolished, as that would have been too much trouble, the walls being 18 feet thick. The ruins remained in possession of the house of Orleans, and were sold during the Republic for 8,100 francs. In 1813 Napoleon the First bought them again, making them state property, which they have remained ever since. Never were ruins more worthy of restoration than these; Empress Eugénie deserves great credit for having instigated and carried it on with such energy. The Castle Pierrefonds is a grand monument of a past age.

MUSIC AND THE DRAMA

HAYMARKET.—On Monday, the tragedy of 'Othello' was performed, with a caste rather novel for a West-End theatre. The part of the Moor was sustained by the African Roscius, Mr. Ira Aldridge, who some three or four years since was allowed to tread the boards of the Lyceum, and had at the East End and in the provinces long flourished as a star actor, but was reluctantly accepted at the West End. In Russia and on the Continent Mr. Aldridge has been more successful. He plays with feeling, intelligence and finish. We were glad that he was well received on Monday, and that his merits were acknowledged by a numerous audience. We may claim this black, thick-lipped player as one proof among many that the negro intellect is human, and demands respect as such. The tragedy was remarkably well performed. Mr. Montgomery was a very efficient

Iago, Miss Madge Robertson an excellent Desdemona, and the Hon. Lewis Wingfield a most demonstrative Roderigo. We can also commend the *Cassio* of Mr. Fernandez, and the *Emilia* of Miss Atkinson. The tragedy throughout was carefully acted, perhaps with rather too much elaboration; and the set scenes were placed on the stage with exemplary regard to fitness and beauty. Altogether, we have seldom witnessed a representation of this great tragedy which pleased us more.

MUSICAL AND DRAMATIC GOSSIP.

M. Gounod's 'La Reine de Saba' will be repeated this day (Saturday), at the Crystal Palace.

Our contemporaries are correct, we believe, in stating that M. Fechter is preparing a version of 'The Bride of Lammermoor' for his coming campaign.

Madame Viardot has completed a second dozen of songs to Russian words; like the first collection, remarkable as an evidence of her skill and individuality.

Under the strong impression of an accidental hearing of M. Rubinstein, a day or two since, it becomes a duty no less than a pleasure to dwell upon the great improvement which has taken place in his playing since he was heard (and too unkindly treated) in England. We can recall no pianist combining so much force, vivacity, delicacy, expression and ripe musical skill since the days when the Abbé Liszt was playing his best. As a composer, M. Rubinstein writes much more in accordance with established "rule and governance" than the imperial pianist, after whom we have named him; but he is generally not sufficiently select in his first ideas, not sufficiently succinct in their treatment, not sufficiently regardful of the value and relief of episode. But, as in the case of the Abbé Liszt, his execution has a mastery and a charm potent enough to carry off his music, were it less interesting than it is. Perhaps in the effect of a *crescendo* wrought gradually up to a climax of extreme force, M. Rubinstein has, and has had, no equal.

M. Émile de Girardin has produced, at the Vaudeville, the play of his "very own" (as children say), promised by him in his preface to 'Le Supplice d'une Femme.' It is to be published with a preface. With this accompaniment, it appears chronically difficult for dramatist, whether he be triumphant or defeated, to dispense. Meanwhile, the play has already had the advantage of exciting a sprightly newspaper controversy between a pair of angry journalists—M. Feydeau and M. Sarcey. So far as can be gathered from a scene or two, which have been given out, the story of 'Les Deux Sœurs' turns, yet once again, on the threadbare sin of adultery, followed by remorse and retribution.

Another fact worth laying before the Committee examining the plight and results of our Royal Academy of Music! Three *débuts* of pupils from the Conservatoire took place the other evening at the Opéra Comique in Hérold's 'Marie.' That of Mlle. Roze was spoken of as most satisfactory. Compare this, about the hundredth instance of the kind (to speak modestly) which has occurred during the period, with England's thirty years of complete academical sterility in the article of competent singers.

The other day, a batch of musical and dramatic Chevaliers of the Legion of Honour was made in Paris. Those included in the distinction were MM. Montigny (the director of the Gymnase), Lockroy, Mermet (composer of 'Roland'), Barbier and Duprey. Certainly, if ever singer merited well of his country, the last-named Chevalier is the man, in memory of his unparagoned success, and in recognition of the influence he has exercised on the generation of rising artists. He still holds with a resolution which may be its own fulfilment—"to winning the spurs" as an operatic composer. The work which will be shortly presented by him is now said not to be the much-talked-of 'Samson,' but a 'Jeanne d'Arc.' The heroine of the tale is admirably suited for French opera. His poet is M. Méry, aided by a collaborateur.

MISCELLANEA

Recovery of Waste Places.—A flower-show was held, under no ordinary difficulties, last week in Bethnal Green, at the Nichol Street Ragged School. In the spring of the present year 220 plants were given out to children aged from seven to twelve years, consisting of geraniums, fuschias, calceolarias, lobelias, chrysanthemums, musk, lupins, balsams, stocks, sweet peas, mignonette, &c. The plants were brought back this month, the condition of obtaining a prize being that the nurture should take place in the interim at the dwellings of the children exclusively. 170 of these plants were returned for exhibition; also 12 pots with the stumps only remaining, the wreck having been caused by mice. The award was made by Mr. Broom, of the Temple Gardens, and Mr. Conchaen, of the Victoria Park. The prizes were given on Thursday, the 17th inst., by Henry Spicer, Esq. Mr. Broom availed himself of the opportunity to address words of encouragement to the young growers, accompanied by practical suggestions with a view to secure improved future results; at the same time, he pronounced the foliage to be beautiful considering the circumstances under which the culture had taken place, and promised, at the proper time, a present of 200 chrysanthemums for further competition. The prizes consisted of 88 pictures, suited for cottage walls. These were neatly framed and glazed at the cost of Mr. Barnard, a warm friend of the institution.

Isthmus of Panama.—Although I almost fear to see exemplified, in my case, that the inexperienced author who is rash enough to appeal against the comments of his critics must, on what I suppose to be the principles of literary discipline, be brought to grief, this does not deter me from asking your indulgence to make a few remarks on the review of 'The Isthmus of Panama,' which appeared in No. 1971 of the *Athenæum*—a request which I am induced to hope you will grant, since you thought it worth while to devote three columns of your valuable space to a review of my book. My object, moreover, in addressing you, is especially to give honours, which now improperly stand attributed to me, to whom they may be due. Your reviewer charges me with having copied Dr. Seemann's account of the capital of Chiriqui without mentioning the source of my information. The account which I gave of Chiriqui (which part of the Isthmus I did not pretend to have personally visited, as is insinuated,) was derived from two sources, which I considered to be the most reliable and recent, and of which I made acknowledgment in pages 341, 349 and 352. One of these sources was a letter which I received at Panama from a Scotch physician who had resided a long time in Chiriqui, the other was Capt. Pim's published report, which I considered valuable as bearing upon the canal question. If in either of these descriptions Dr. Seemann's account of the capital has been copied without the source of the information having been mentioned, I hope I shall have shown that the literary piracy was not mine. Nor can I allow that I laid myself open to the charge, merely because the inverted commas, which even extended to the foot-note, were broken off inadvertently in one or two paragraphs of the last-mentioned account, since the sense of these paragraphs sufficiently connects them with those which precede and follow to show clearly to what source they belong; indeed, it appears to me remarkable that a reviewer who seems so well to have studied his 'Gate of the Pacific' could have confounded that work with Dr. Seemann's. While on this subject I may be permitted to add my opinion, that when the paragraphs of a book are quoted between inverted commas, the quotations should contain "the truth, the whole truth, and nothing but the truth"; but it seems that your reviewer does not think so. In my Introduction I remarked that unqualified information about Panamá, such as that given in Maunders' 'Treasury of Knowledge,' as to the inhabitants of the Isthmus going naked and building their houses in trees, "may well startle the British emigrant or traveller about to cross the Isthmus." I did not mean by this what I am, however, made to say, "the whole 'British public,' nor did I, of course, mean the few who, like your reviewer, had been to Panamá; but I

meant, and I hold that my meaning was clearly enough expressed, that less learned portion of the British public, the emigrant or traveller who would be likely to seek information from such works as Maunders'; while by the use of the word *unqualified* I submit that I may claim to have understood the "drift of the passage" myself, although your reviewer boldly asserts that I did not. Your reviewer, in his eager pursuit of faults and an apparent desire to castigate me for my difference of opinion on some subjects with the author of 'The Gate of the Pacific,' says that he himself, twenty years ago, witnessed the scene at Panamá to which the author of that work alludes, viz., the boys amusing themselves by *scrimming* round the public square. As my personal knowledge of the Isthmus does not extend over beyond half that period, I cannot, of course, discuss the possibility of this astounding feat at the time now fixed for its performance; but as 'The Gate of the Pacific' was published in 1863, and was chiefly about such "hard facts" as railways and steamers, which, as I have shown, are now the most recent and salient features of the Isthmus, I fairly concluded that the author's personal account of Panamá was intended to relate to the same period. It was impossible for me to imagine that the description of the railway was intended to be that of *to-day*, while that of other matters no less important refers to *twenty years ago*; this being so, and 'The Gate of the Pacific' being one of the most recent works treating on Panamá, I think I might the more reasonably have said that to which your reviewer demurs, viz., "That as far as I can learn, the majority of Englishmen have not hitherto had much modern information regarding Panamá thrust upon them." With regard to the discovery upon which your reviewer seems to pride himself, that my "knowledge of the Isthmus seems to be gleaned from such books as fell into my hands—a mere fraction of the whole literature relating to the Isthmus,—eked out by such facts as came under my observation during the years I resided at the city of Panamá," I need only quote what he might have read in my introductory chapter, that "I do not claim to be original except in those matters which have come under my personal observation," and that "my object has rather been to get together reliable, and, if possible, useful information, and to correct some popular errors regarding what is now a really important place." That I have obtained your stern reviewer's approval of the manner in which I have performed part of my task is something to be, and which I am, grateful for; but I am still inclined to think that if your reviewer had spent as long a time at Panamá recently as I have, he would concur with me in the opinion that if much of the information in my book has been hitherto available to it, has not been read by, even the majority of those persons who have crossed the Isthmus.

CHARLES T. BIDWELL.

Catalogue of the National Gallery Pictures.—The Catalogue of our National Gallery, by Mr. Wornum, is now no longer the *cheapest* catalogue of pictures in Europe. The new Catalogue of the Brussels Gallery, by M. Fétis, surpasses it in this respect, and contains, for *one franc*, a hundred and seventy-one pages more; there are as many lines on the page, and the type is rather smaller and closer than in our own. Neither is the editor prohibited from stating the price given for pictures, or the conditions on which they were obtained. Thus, in reference to the rather recent acquisition of the 'Adam and Eve' of the *Spotless Lamb*, we are told the conditions of purchase were:—1. The payment of 50,000 francs; 2. The copies to be given up of the six shutters made by Michel Coxie, which the Belgian Government had purchased of M. Nieuwenhuys; 3. Copies of the 'Adam and Eve' to be made at the expense of the State.—Why is the British public not to know the amount of money paid for its pictures? Are the Trustees ashamed to tell? The sooner this interdiction is removed from Mr. Wornum's communicative pen the better. There is a long and pompous array at the end of the volume of "Pictures Purchased," but there is no corresponding column of prices paid. B.

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pation still existing. We cannot boast of such a magnificent work as that of the great Roman wall in an adjacent county, nor of such curious remains as are found, for instance, in Wroxeter—the ancient Uriconium—in Shropshire, with which I am connected as the owner of the site; yet there are some remains of the great road which went from south to north with such perfect straightness through the kingdom, entering into this county at Piersbridge, which road continues to be a durable monument of the Roman occupation. There are, however, some few other remains of Roman works; but of the periods of our history succeeding to the Roman occupation we are rich in materials. There are remains of churches of a Saxon period of undoubted origin. We have also memorials still more imperishable of the Danish settlement in this county, more especially in the district of Raby and Barnardcastle, in the names of several places bespeaking their Scandinavian origin. This circumstance is especially commented upon by Sir Walter Scott, who says also in his poem of 'Rokeby':

Beneath the shade the Northmen came,
Fixed on each vale a Runic name.

Indeed, buildings decay, for time is a great destroyer; although some buildings, such as the Pyramids of Egypt, seem almost to defy the buffetings of ages, yet names of places are far more imperishable, and although they may be altered and disfigured, yet the archaeologist is able to decipher them and point out their veritable origin. In mediæval remains we are, however, far richer. There are still existing memorials of historic interest. We have Neville's Cross, although mutilated from its ancient character, still remaining to indicate the characteristics of a different age, pointing out the spot where a British army, in 1346, overthrew in desperate conflict David Bruce, King of Scotland, and destroyed the Scottish force—that English army led on by Lords Neville and Percy, the Archbishop of York, and the Bishop of Durham. Of Raby I will say nothing further—because a gentleman has kindly undertaken to deliver a paper upon it—than that in the great Barons' Hall was held the great assembly of the barons of the North, where the great Catholic rebellion was resolved on in the time of Elizabeth, which ended so disastrously to those engaged in it. If we are asked by those who take a prosaic and matter-of-fact view of life, What is the use of archaeology?—are we not superior to our ancestors? have we not made immense strides in material progress? have we not steam, gas, electric telegraphs, and mechanical powers which diminish the necessities of labour? Why, then, should we occupy ourselves with the past, to which the things of the present are so superior? All honour to this age, which, under the blessing of Providence, has effected much good for mankind, and in which we have the good fortune to live. Still, our ancestors were sometimes wise in their generation—accumulated knowledge is a foundation upon which these advances are worked out. Moreover, the grown-up man—still more the man advanced in life—looks with fond interest on the scenes of his childhood; so our own generation gaze with an affectionate inquisitiveness on the existing remains of the early history of this island and people.

A number of papers have been prepared (particularly one of great merit, by the late Mr. Hartshorne, 'On Raby Castle'), and a number of pleasant excursions arranged. On Tuesday, the party went to Lumley Castle, Chester-le-Street, Lancaster and Ushaw, under the guidance of Mr. Planché and the Rev. J. C. Bruce. At Ushaw, the Roman Catholic college, a welcome repast was prepared and about 300 guests sat down to it.

OUR WEEKLY GOSSIP.

The latest Exhibition of the Royal Academy was the most profitable yet known; the receipts were upwards of 13,000*l.*, an advance of more than 700*l.* on the profits of last year, and of nearly 3,000*l.* on the amount received in 1862. Not many years ago, the Academy thought itself lucky in obtaining 6,000*l.* from the Exhibition. The sales of pictures from this year's Exhibition exceeded by 400*l.* the value of those of the preceding display.

We have better news from the Dublin Exhibition; people from the country, and from England, are coming in faster than they were. Sanguine persons are speaking confidently of a financial success. That they will find themselves right in this hope will be the earnest desire of every one who feels the advantage of Exhibitions to the industrial arts. France will continue her enterprises, even at a great direct loss of money; but in our own country the Government will not help us, and if we cannot make our Exhibitions pay, we shall not be able to hold them in future.

Messrs. Bradbury & Evans are about to publish a descriptive Handbook to the National Pictures in the Westminster Palace, prepared by Mr. T. J. Gullick.

To find a needle in a bundle of hay is a known difficulty. But what is that to finding the right needle out of a bundle of needles? And what is that again, to discovering the memoir you want out of all the Scientific Transactions? An industrious biographer, Reuss, made a catalogue up to 1800, or thereabouts: but those who use it now are forced upon the discovery that 1800 is but 1800, while 1865 is 1865. For some years past the Royal Society has been quietly working out a catalogue of all the memoirs which are scattered through *Transactions*, *Journals*, &c. from 1800 down to near the present time. The manuscript, now nearly complete, has been compiled at the expense of the Society: the Government has undertaken to pay for the printing. Speaking roughly, the number of series called *Transactions* will be over 425, and of those called *Journals* over 350. But here the works of one Society or Institution are all called one: thus the *Philosophical Transactions* and the *Proceedings of the Royal Society* count but as one work. Every separate communication is entered under its author's name; from a scrap given to the *Philosophical Magazine* up to a paper nearly a volume long in the *Memoirs of the French Institute*. Copies will, we doubt not, be liberally given by the Society to the other Societies, to public libraries, &c.: and some, we believe, are to remain for sale. The scope of the work embraces the whole world, so far as the world is scientific, and known to be so at Burlington House. For example, the *Transactions* only, under the letter B, show us the series published at Basil, Batavia, Bayeux, Berlin, Berne, Berwickshire, Besançon, Bologna, Bombay, Bonn, Bordeaux, Boston, Boulogne, Brescia, Breslau, Brunn, Brussels—forty-one sets of *Transactions* in all. We have no idea of the size or price of the intended work; but, as to price, we have no doubt the Government will be as moderate as it is about blue-books, and will charge only the expenses of printing, paper, and distribution. This catalogue will be a great advantage to inquirers, who are now without any means of finding out where any particular investigator has written on any particular subject, except a search for which few have the opportunity and fewer still the patience.

The Rev. Charles Cole has compiled for Messrs. Macmillan & Co. a 'Brief Biographical Dictionary of the Dead,'—of men and women, including all kinds of celebrity, and even notoriety, in his volume. The notion is to give a single line to each person, to give the name in black type, the proper identification in a few letters, the author of the life, if any has been written, and the dates of birth and death. For instance: 'Abbott, Geo. Abp. Cant. (1611-23), L. G. W. Russell, 1777; b. 1562, d. Aug. 4, 1633.' For many purposes this is enough; and with some improvements the book would be useful as a finger-post to other books. We throw out two hints to Mr. Cole. The more important English names require addition; to wit, in the list of Shakespeare's biographers, he has left out the names of Knight, Staunton, Collier, and many others. The Christian names of Spanish and Portuguese authors should be given in full and in black type, as the celebrities of those countries and their colonies are indexed in native works under the Christian names only. Mr. Cole gives 'Mendoza, Gonzales Pet. de, Great Card. of Spain, Statesman, b. 1428, d. Jan. 11, 1495.' A reader would search in vain through the indexes of

Mariana for Mendoza or Gonzales. He would find the Great Cardinal under Pedro. Mr. Cole's little book is so good as to deserve suggestions for improvement.

A friend writes to us:—"In No. 1971 of the *Athenæum*, at page 187, it is said we must be 'thankful to the American discoverer of ether-anæsthesia, more thankful to Dr. Simpson, of Edinburgh, for the discovery of chloroform-anæsthesia.' This latter statement somewhat surprised me, for I have been led to believe that Dr. Simpson does not claim the merit of the discovery, but merely the merit of introducing it to Great Britain; and I have heard Prof. Flourens, of Paris, claim the discovery as his own publicly, in his lectures, and include Dr. Simpson among the gentlemen to whom he privately explained it."

The primary sanitary desideratum for London, as specified by the Registrar-General, is "pure water." Under the circumstances, how can this be obtained, when the metropolitan authorities, who have recognized its importance, find that they cannot prevent the people of Kingston from pouring the filth of their town into the Thames at a very short distance from the spot whence nearly all the water is drawn for the western parts of London? Kingston can, however, turn from her accusers, saying that Windsor Castle was the first great establishment which deposited its foulness in the Metropolitan cup, and that the country paid for the works. London, which has nearly removed its abominations from the river, will surely not endure this state of things. We remember reading an account of sanitary works recently executed at Windsor Castle, wherein the author, effusive with loyal joy, coolly forgot all about us metropolitans.

We have only to print this reclamation as we receive it:—

"Shooter's Hill, August 22, 1865.

"Will you allow me to state that the picture No. 166, 'Sea Shore,' unloading a stranded vessel, now exhibiting at the British Institution, Pall Mall, among the works of ancient masters and deceased British artists, as the work of Sir A. W. Calcott, is not by that master, but an original work of my own, a commission picture, painted by myself.

"I am, &c., WILLIAM ROBERT EARL."

'The Seven Deadly Sins of London; drawn in Seven several Coaches through the Seven several Gates of the City, bringing the Plague with them,' is the title of the last addition which Mr. Payne Collier has made to his collection of Old English Literature. This work, "opus septem dierum," is by Dekker. It was written in the first years of the seventeenth century, before the author had yet achieved much fame as a dramatist. As a testimony against the prevailing vices of the day, it is highly unfavourable to the moral character of the City, which seems to have been quite as wicked then as it is now. The tone is one of great earnestness, sometimes rising to eloquence, mingled with sharp satire which occasionally smacks of that stage for which the author wrote so assiduously, but which he here denounces, with bitterness, in the persons of the players. To these last he assigns the deadly sin of slothfulness, because idle people resorted to the playhouses of an afternoon. He quite forgets how hard those players toiled for the amusement of those who had leisure, and this mistake is common among moralists. Those readers who are familiar with Dekker's dramas, especially with his 'Fortunatus,' and his 'Satiro-Mastix,' will be something reminded of them by the allegorical figures, the clearly cut phrases, and the smart turns of wit and humour in this rare and quaint pamphlet. Its chief values in the pictures it incidentally gives us of every-day London life, its anecdotes, and its popular sayings. Dekker has been generally underrated as a dramatist; but he possessed force, ease, clearness, and much charm of language, and all these, with other merits, are to be found in this limning of the London vices, which, saving one or two similes and allusions, might (for its moral purpose) have come from Bishop Vaughan or Archbishop Bancroft.

Critics have long been at war as to the power of the hand to baffle the power of sight, by work almost infinitely minute. Optical work is exceedingly delicate, a thousandth part of an inch being quite

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a considerable space. Mr. Ruskin asserted, and Mr. Kingsley proved, that Turner's dots and lines were finer than the finest work done upon such lenses as those of Lord Rosse's telescope. By-and-by, the sun may be able to distance even the artist's pencil in producing small and yet perfect work. A friend has sent to us, from Melbourne, a copy of the Colonial Land Act for 1865, done in the Photographic Department of the Land Office in that city, so minute as to be scarcely visible to the eye, the whole fifty-two pages, folio, being printed on a bit of paper about the size of a bank-note. This dainty production is the work of Mr. Moone.

Mr. Nimmo, incited by the success of 'The Globe Shakespeare,' has produced a companion-volume of 'The Complete Poetical Works of Robert Burns,' a book well printed, and well edited; small, clear, compact, and cheap.

"Travellers on the way to Basle," writes a friend, "whom such things concern, may bear to be reminded that a stoppage at Troyes is no bad break of a long railway run. The town, with its old wooden houses, thoroughly a painter's town, is well worth ransacking; the Cathedral, less familiar than those of Amiens, Rouen, Strasbourg, Rheims, Chartres, Bourges, has claims and splendours of its own, placing it in the first class of such buildings. The design of the façade is massive and grand, and though the details are ornate almost to licentiousness—witness the fringed arches to the three portals, and the band of pierced *fleur-de-lis* balustrades—the masses are not frittered away, nor the great outlines hidden as they are, I submit, by the *cage-work* which covers the face of Strasbourg Minster. Admirable, too, is the building within. Observe the grandeur of the pillars and shafts—those in the choir semi-detached—the lightness and beauty of the clerestory, with its singularly rich tracery. The choir, for some fifteen years under restoration, is now all but complete. The new painted glass is splendid, of the very finest quality; when the entire building is thrown open, it will be found that few Cathedral Gothic interiors exceed it in harmony and completeness. Then the church of St. Étienne, with its pair of peristyles (or portals), has again a character and a fantasy of its own, well worth deliberate study. While on the road, mention may be made of a handsome new Gothic church in progress at the attractive, clean, and prosperous town of Mulhausen,—another eligible resting-place for those who would evade the bustle of Basle (if only because of its first-class hotel). Life and renovation are everywhere in France."

M. Duruy, the Minister of Public Instruction, took occasion, when addressing the professors and pupils of the schools of Paris and Versailles the other day, at the annual distribution of prizes, to announce that the Emperor had determined that the results of education should have place beside those of art and industry at the coming Universal Exhibition. "I warn you, then, future laureates of the general competition of 1887," said M. Duruy, "that your works, whatever they may be, will be sent to the Committee of the Universal Exhibition. If Germany, England, Italy, and the other powers will follow our example, and on like conditions, we shall see who is in best course." And further on, the Minister added, "While the immense edifice is being erected which is to encase all the marvels of industry, the Emperor desires to see another temple raised by able hands for the genius of France. The sciences, arts and letters recounting their progress and history for the last twenty years, showing what theories they have produced, what ideas they have given birth to, what facts they have discovered or explained, what new forms of imagination or of art they have produced—in a word, what France has *thought*, set side by side with what she has *done*, will be a noble exhibition, full of interest as regards the past and rich in promise for the future; for the future leans on the past in order to raise itself higher, and can only make the most of the support by thoroughly understanding it. If other nations will imitate our example, the moral exhibition will be worthy of the material show, and have the same happy consequences." This idea of a grand International Scholastic Competition is new and rather startling. An exhibi-

bition of the intellectual and moral methods of training as practised by the whole civilized world, side by side with the results obtained, would certainly mark a new period in an age of competitive examinations; but how are the grand results to be finally tested but by the moral and political condition of each nation,—and will France submit to such a test?

The classic shores of Lake Lemman resounded the other day with the echoes of a thousand voices in honour of Bacchus, Ceres and Pallas. The *fête*, which took place on the 27th of July, is of very ancient origin, and is only celebrated at intervals of about twenty years. It took place in the open air, in the principal Place of Vevey, on one side of which was erected an amphitheatre of seats to accommodate more than ten thousand persons, and on the other three triumphal arches, the central and largest being dedicated to Bacchus, and the two smaller to Pallas and Ceres. These were decorated with foliage, flags, escutcheons, allegorical figures and agricultural emblems, and over the Arch of Bacchus was a figure of Liberty, with the device *Liberté, Patrie*; the motto of the fraternity of vine-growers and vine-dressers by whom the *fête* was organized was *Ora et labora*. The Place measures from 200 to 250 feet each way, but scarcely afforded room enough for the actors, who numbered about twelve hundred, with the cars, horses, bullocks, and other animals that formed parts of the processions. The divinities, accompanied each by a high-priest surrounded by acolytes, flower-bearers and servants, bands of music, choirs and dancers, had each a separate *cortège*, and arrived by the triumphal arches severally allotted to them. The costumes were extremely elegant and artistic, the followers of each divinity being distinguished by their various colours; thus the band and choir of Bacchus were dressed in green, with golden and winged casques; those of Pallas in white and blue, with silver casques; and those of Ceres in white and red; there were other bands dressed in Swiss costumes, ancient and modern. Each *cortège*, as it arrived, first that of Pallas, next that of Ceres, and lastly that of god Bacchus himself, advanced towards the tribunal, the high priest leading the way, keeping time to the solemn, rhythmical music of its band. When all had arrived, and the cars of the divinities themselves had reached the triumphal arches beneath which they remained, the three high priests, all accomplished vocalists, with their choirs, executed together a *Salut à la Patrie* with great effect. The abbé of the fraternity, dressed in a violet-coloured suit, and holding in his hand a gilt baton, emblem of his office, made a speech and distributed laurel crowns, distinctions and prizes to a number of vine-dressers to whom they had been voted by the judges. The grand priest of Pallas then intoned, in magnificent style, an invocation to that deity, with accompaniment by his band and choir, immediately after which came a dance of peasants, in which the various movements of the mowers and haymakers were idealized, the choristers sustaining the music with their voices. This portion closed with the procession of Pallas, the hay-cart and the dairy waggon loaded with all the implements of the craft, the departure of the cattle for the mountains, and the *Ranz des Vaches* performed by the whole of the choirs present. The high priest and followers of Ceres then went through similar ceremonies, the dancers in this case being reapers and gleaners, and the procession including the plough, the harrow, the harvest-cart and mill, with all its accessories complete. Then the high priest of Bacchus sang an invocation to the rosy god, the choir taking up the refrain, and celebrating the richness of the Canton; the dancers were vintagers, and the cars and emblems all belonging to the vine and its juice; and they were supported by a chorus of stalwart and strong-voiced coopers, who were worthy of Hoffmann's *Maitre Martin*. The dance which, however, bore away the bell was a *Grande Bacchanale*, composed of satyrs, fauns and bacchantes, dressed in leopard skins and crowned with vine-leaves, whose performance brought down thunders of applause. The ballet in the famous 'Orphée aux Enfers,' at the Bouffes Parisiens, did not exhibit more of *plomb* or greater *entrain*. The *fête* concluded with a triumphal

marriage procession, each couple being dressed in the costume of one of the Cantons, the whole finally executing a valse with an amount of vigour, grace and precision that could not easily be surpassed. The whole of the performers then marched past the *estrade*, the bands and choirs performing national airs, till Bacchus himself arrived, seated across his barrel, cup in hand, amid a crowd of attendant nymphs and fauns, and the merry masquerade came to an end. All who were present agree that the affair was most admirably conducted, and that the singing was, without exception, beyond all praise. Unfortunately, the skies were not propitious; the morning was showery, the high priest of Pallas was sprinkled, and his dancers performed their part in a pelting shower; but the brave Swiss were not to be daunted; they would not recognize the misfortune; and actors and spectators defied the elements, and persevered till the sun shone out again and glorified the *finale*.

MR. MORBY'S COLLECTION OF MODERN HIGH-CLASS PICTURES is ON VIEW at the Royal Exchange Fine Arts Gallery, 24, Cornhill. This collection contains examples of Henriette Brown, T. Ford, R.A.—Hook, R.A.—Phillips, R.A.—Firth, R.A.—Roberts, R.A.—Poole, R.A.—Goodall, R.A.—Cope, R.A.—Creswick, R.A.—Pickersgill, R.A.—Leighton, R.A.—Cope, R.A.—Sant, A.R.A.—Apdell, A.R.A.—Frost, A.R.A.—F. Narmyth—Linnell, sen.—Le Jeune, A.R.A.—Dobson, A.R.A.—Cooper, A.R.A.—Gale—Gallat—Gérôme—Verboeckhoven—Duyver—Auguste Bonheur, &c.—Admission on presentation of address card.

ROYAL POLYTECHNIC.—Patron, H.R.H. the Prince of Wales.—The Marvellous Birds, Mdlle. Emilie Van der Meer, from Paris, every Morning and Evening, at half-past 3 and half-past 8.—Wonderful "Proteus," and Professor Pepper, with Burton's Meesa and Medina, at 8.30 and 7.30.—Musical Entertainment, at 4 and 9.—King's Lectures.—Railway Models, and the other Scientific Entertainments.—Admission, One Shilling. Open 12 to 5, and 7 to 10.

SCIENCE

Mineral Waters regarded in relation to Chemistry and Geology.—[Les Eaux Minérales, &c., par Henri Lecoq.] (Paris, Rothschild.)

GEOLOGICAL theory has been recently entering a new phase in relation to operative causes, and whereas many geologists were formerly Plutonic, and few Neptunists, the case is now, with some modifications, becoming reversed. The author of this elaborate volume is a Neptunist of the first order, and we may appropriately notice his work in the prospect of the approaching meeting of the British Association, which will be presided over by one of our most eminent geologists. We shall endeavour to present a popular *résumé* of the subject in relation to universally observed results, rather than as confirmatory of a particular doctrine. How far the hydro-thermal theory is really strengthened by this publication we shall not attempt to show, since the discussion would be too ample, as well as too recondite, for our columns. Nevertheless, we may take an example or two of general interest, and render it intelligible to ordinary inquirers into scientific topics, more particularly to those who have a taste for chemical geology.

Discarding all reference to their curative qualities, the author considers mineral waters chiefly in relation to what we may term their geological effects,—that is, the action which they have exercised in the structure of the crust of the earth at divers geological epochs by the operation of their chemical principles and their mineral constituents. "Geologists," says he, "will see that thermal waters have been the most powerful agent in the formation of calcareous and all chemical deposits. They will recognize their influence in the development of life, their incessant action in metamorphic phenomena, and how much light the study of their real sources can throw on the primeval epochs of our globe." The statement of facts and experiments relative to this theory is the object of the present volume; the application of the principles is reserved for another volume, soon to follow.

We may take our first illustration of the

subjects treated of in these pages from the supposed influence of thermal waters in the formation of mineral veins. The author believes, nor is the opinion new, that a great number of metalliferous veins are in effect the old courses or channels by which mineral waters have arrived, and do still arrive, at the earth's surface; and that either the thermal waters themselves, or the hot vapours rising from them, aided probably by electric currents, principally contributed to the deposition of metals in the veins wherein we now find them. The first who announced this, or some part of this theory, was Werner, the old German geologist. Élie de Beaumont, for instance, one of the most experienced of foreign geologists, affirms that the greatest number of true and regular mineral veins (veins of incrustation) have been produced by the circulation of mineral waters, either as liquid or vapour, through the crust of the earth. This theory he thinks best accords with the varied phenomena of such veins, with the development of their chemical affinities, and with the association of metals having certain chemical analogies in the same vein—as iron and manganese, nickel and cobalt, antimony and arsenic, silver and lead. Then several metals are mentioned, as iron and manganese, the deposition of which may, on other accounts, be attributed to mineral waters. One experimenter, De Sénarmont, asserts that certain crystals of minerals found in veins can be actually formed by the humid way, and he has thus produced carbonates of iron, of manganese, and of zinc. Curious investigations, too, respecting crystallization seem to attribute very simple and regular forms to crystals formed in or from waters, holding very simple materials in solution; while, on the contrary, many chemical admixtures produce complications on the different faces of the crystals.

Another alleged fact adduced as confirmatory of such opinions is, that the majority of mines still show proofs of the former presence of mineral waters. Some mines, indeed, yet possess metalliferous springs; and these and similar evidences in the metallic veins are assumed to prove that the old aqueous currents, by the triple influence of heat, electricity and pressure, have fashioned the veins. Several localities are specified where mineral deposits and thermal waters are found near together at the present day,—yet we cannot but think that many highly metallic countries could be named where they do not so occur. Take the great deposits of lead in the north of England, for example,—and what thermal waters are known to exist there? In Cornwall there is the Wheal Clifford spring, cited by Sir Charles Lyell, but it seems exceptional. The vast quantities of water pumped up from our Cornish mines are in all probability derived from percolation at the surface, and few thermal or mineral waters are reported, even if they can be traced by any special research. Many purely chemical phenomena (some of obscure import and almost inappreciable value) are added in the volume before us—the whole tending, as the author and several other authors whom he quotes think, to the establishment of this mineral-water theory.

The general reader, who may have no spirit of argument in him, and who on no account would fight a Wernerian and Huttonian battle on any such subject, may perceive no interest in this question, whichever way it may be determined. Yet there is deep interest in it even for him, and popular interest too. How strange and almost romantic would be the idea (supposing the theory admitted) that these dense, close, most compact and heavy bodies which we handle hour after hour, these metals which enter into the furnishing of our houses

from kitchen to attic, from cottage to mansion, which serve us in bedsteads, baths, fire-irons, stoves, carriages, and even in coffins,—these metals which we use and depend upon from the cradle to the grave,—these metals without which we can scarcely rest or ride, or cook or eat, or disport ourselves at home and abroad, or defend our homes, or furnish our forts, or assail our foes,—that form the principal material of warfare, the medium of commerce, the representatives of value, the constituents of civilization and personal comfort,—that these should be originally attributable to ten thousand little trickling currents of water circulating invisibly through innumerable terrestrial channels, and bearing in suspension, in extremely minute and widely diffused particles, the elements and means of activity and intercourse for many generations of mankind!

Is there no theme for excursive thought here? Is it not strange that the very steel pen with which these lines are written, the very types by which they are printed, may be traced to mineral waters? Surely an imaginative man, averse as he might be to every dry page in our author's volume, and to every chemical relation therein stated, would yet be prompted to make poetry out of these results. The dullest might discern some grandeur in the realization of the vast scale on which Nature's silent and secret processes have been conducted in ways little recked of heretofore, for the benefit of man. It is only man's perversity if he will beat ploughshares into swords, instead of swords into ploughshares; if he will devote his wonderful energies and the ample metallic stores with which the earth is enriched to destruction and blood-shedding—to covering the surface with ruin and desolation rather than with works of art and the trophies of industry.

Undoubtedly in the eye of the novice the strangest application of this theory is to the origin of gold. That metal which seems to bear the least possible relation to water, and the nearest possible to fire,—that metal the refining and working of which is always by means of fire, which seems to bear upon it the brightness of the furnace and the hue of flame, is by the present and other theorists assigned to aqueous deposition. Like the greater part, and perhaps the whole, of the metals, it is presumed to come from the interior of our globe, and to be brought up from thence by watery vapours charged with its different constituents. Many signs about its several natural localities are supposed to strengthen this opinion, and in one of the most auriferous countries in the world, California, recent observations have been made by a French engineer of mines tending to the same view. M. Laur thinks that the vast quartz masses associated with gold throughout California should be regarded as the product of successive eruptions of hot waters reaching to the surface, commencing with the appearance of trachytes, and continuing uninterruptedly ever since. The gold deposits occupy a vast space in the form of a grand rectangle, of which the surface is almost entirely covered with auriferous alluvial deposits, while through its central portion and for its entire length there runs a "powerful vein" of quartz containing more or less gold. M. Laur regards the presence of gold in many of the Californian mines as a comparatively recent geological occurrence; and in some rare instances as even contemporaneous. He even goes so far as to indicate the presence of gold in certain siliceous secretions which are the products of existing thermal waters in two specified localities in California. In these highly interesting siliceous rocks, he found several metallic deposits besides small portions of gold, of metallic brilliance, and soluble in mercury.

M. Laur's researches will be of much value to the Thermo-Neptunian theorists, who had not hitherto ventured even to suspect that gold could be brought into their category.

In leaving the subject of mineral veins, we may briefly add, that we think the Thermo-Neptunian theory is pushed too far by our author's endeavour to refer all metalliferous veins to such origin. However numerous the observations tending to support this theory, they will not account for all metalliferous deposits, though they may be admitted to account for some, or even many. Like most theorists, M. Lecoq is too large in his assumptions.

Another illustration of the application of the theory may be found in bitumens, which, as including petroleum and oil springs, possesses a general interest. Geologists have had their attention strongly directed to this subject since the discovery of the abundant sources of petroleum and mineral oil in America and Canada. Some attribute the formation of the American petroleum to a kind of slow fermentation of marine plants and animal detritus during the paleozoic period, such fermentation having proceeded at low temperatures, and in a situation where atmospheric air could not penetrate. Others advocate slow distillation from coaly matter; but much of the petroleum lies distant from coal-fields. A careful consideration of the stratigraphical position and sources of these bitumens in Canada and the United States seems to lead our author to a different conclusion. Petroleum is found mostly in fissures nearly vertical, and the abundance of petroleum is in proportion to the number of such fissures. Such conditions, together with others prevalent elsewhere, prompt him to regard the greater portion of hydro-carbons, or bituminous substances, as derived from the depths of the earth by means of mineral waters. The chapter on other bitumens includes numerous observations on their different localities; but the phenomena by no means always lead us to agree with the theory of this author.

One quotation of universal interest is to be found in this Neptunian volume, and we may thus state its substance. At our late International Exhibition, specimens of the work of wondrous metallurgical animalcules were shown from the Swedish lakes; but it is little known that the same remarkable kind of labour is proceeding in the province of Smoland, and that different minerals are produced by different species of infusoria. If a river or brook traverses several lakes, minerals of this kind exist in parts of the course where the waters are still and least exposed to violent currents. In 1847 and 1849 M. Sjogreen enjoyed a fine opportunity, by reason of a considerable lowering of the waters, of examining such deposits in a certain lake, and of observing the mode of deposition. He discovered a wonderful spectacle in many places where there were little depressions more or less filled with water. At the bottom of these depressions he beheld creatures minute, yet visible to the naked eye, moving themselves rapidly on the mineral, while others could only be seen by means of a lens. All of them were actively engaged in enclosing themselves in a metallic envelope. These tiny creatures by means of a network of very fine black filaments laid out the exterior of their globule, and then worked at the interior. If the spectator's hand removed the globule before it was fully formed the insect was evidently troubled, but then worked in another manner. All the globules were not of the same size, but proportionate to that of the fabricator designing to inhabit it. That this is the work of an animalcule, and not a sediment from the waters, is proved by the fact of its partial and particular deposition,

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for sediment would be spread widely and uniformly. The mineral, too, is found always at the same points in regular layers. By close scrutiny one can discern the insect in each grain, when completed, in a state of petrification, yet it is easily recognizable by its form and colour, so that each of these singular little labourers performs his life's work in building his own mineral mausoleum.

The thickness of these deposits is greater than might be supposed, and it is worthy of remark that they are reproduced in the event of removal. In twenty-six years after the extraction of a portion from a particular lake, about an equal quantity was found in the same spot. It consists for the most part of an oxide of iron, and it seems impossible that the animalcules should actually form the mineral itself, while it is highly probable that they secrete it from currents which hold it in suspension and which bring it in sufficient amount to supply the wants of these minute metallurgists. Thus the coral insect finds a co-operator in this worker in metal; but the latter pursues his wondrous labour in the stillness of some desolate lake district, while the former builds amidst the noise of waves and the surging of the seas.

Phrasis: a Treatise on the History and Structure of the Different Languages of the World; with a Comparative View of the Forms of their Words and the Style of their Expressions. By J. Wilson, A.M. (Albany, Munsell; London, Williams & Norgate.)

THE author of this American publication says, "The main object of the work has been to present a comparative view of the different idioms of the world, and, besides, such facts as would best instruct the student in the nature of language. But, to make the work complete, we have sometimes felt it necessary to discuss, philosophically, some of the questions in philology." The attempt at philosophical discussion seems rather to expose the author's unfittedness for anything so arduous, than to secure the completeness or increase the value of his work. He seems to have read extensively, and to have acquired some knowledge of the vocabulary and idioms of many languages; but he lacks both the powers and habits of mind requisite for discussing philological points to any good purpose. His knowledge is in too crude and imperfect a state to be available even for a systematic comparison of languages with any definite object, such as that of Bopp's 'Comparative Grammar,' or to furnish a basis for any general principles. We are at a loss to discover the special excellence of his general plan and method, for which he claims credit as being entirely new. Why he should think it necessary to commence with sketches of English and Latin grammar, and explanations of the parts of speech, we cannot understand. The remarks upon Latin are of a miscellaneous character, and present no novelty beyond some questionable crotchets. One of these is, that, though an adjective may agree with a noun, it does not directly belong to it if separated from it, but is parenthetical, which he seems to think he proves by simply quoting a number of Latin sentences, and asserting that they ought to be so translated.

The introductory sketches are followed by what the author terms a "critical examination" or "history" of the various parts of speech, and the forms they assume in different languages. Here he theorizes away at a random rate, with which we are quite unable to keep pace—in fact, we do not pretend always to understand him.

That a writer who professes to have read Bopp, Grimm, Müller, Latham, and a host more, should speak of *am* or *em* as the base of all noun-endings, of *orum* as a development of *um*, and of *ibus* as a development of *is* or *es*, is not a little surprising. His claim to originality must certainly be allowed so far as these views are concerned. Development and growth are favourite terms, the mere utterance of which, he seems to think, renders all further explanation or any attempt at proof quite unnecessary. By the aid of this potent magician's spell, he manages, not only to resolve all case-endings into one, but to "show that adjectives are, in origin, nouns, and that pronouns are adjectives"; that pronouns spring from "noun and verb-endings thrown off"; and that adverbs and prepositions also come from pronouns. His notions about adjectives are peculiar. In one paragraph we are told, "every adjective is a comparative term"; in the next, that "there are really no degrees in qualities," and "all qualities are really superlatives," which is not easy to reconcile with the statement in the next, that "there can be no degrees beyond a comparative." Puzzling as this is, we are still more at a loss to know what to make of the following remark, which is repeated and amplified elsewhere:—"We see, that, what must be the result of all philosophizing, the part expresses as much as the whole, is equal to the whole."

The chapter on Etymology, in which the author professes to have set forth the rules for tracing the connexion between words in different languages, is too full of fanciful theorizing to be treated as sober science. Casual and superficial resemblances are mistaken for real analogies, and principles enunciated which neither are nor can be substantiated. Part the second, on the 'History of Languages,' contains brief accounts of different languages, including explanations of isolated words, sentences translated, and general remarks upon idioms and other peculiarities. This, which deals more with matters of fact, is less open to objection than what precedes. But even here there is nothing like scientific method. The languages are not classified according to their natural affinities, nor are they compared together simultaneously. Neither the translated words and sentences from them, nor the general observations, are selected or arranged in such a way as to illustrate any great principles; but the whole is set before the reader as so much raw material, out of which he is left to manufacture his own results.

FINE ARTS

La Danse des Noces. By Hans Schenfelein. Reproduced by Johannes Schrratt. 21 Plates, with a Biographical Notice by Dr. Andresen. (Paris.)

Hans Schenfelein, the author of this curious work, is well known as one of Albert Dürer's most remarkable pupils, and there is no doubt that some, perhaps many, of the works of the former have long passed for those of the master. This was the case with regard to the triptych painted for the chapel of Nicholas Ziegler, the Imperial Vice-Chancellor of Nördlingen, and now in the cathedral of that place, until the discovery of the original receipt proved that the work was by Schenfelein, who painted it in 1521, and received in payment the then large sum of 175 golden florins. He remained in Dürer's atelier till 1512, when he is supposed to have been about twenty-two years of age. Amongst his other works are, the *Siège de Bethulie*, still in the *Hôtel de Ville* of Nördlingen, for which he was made a bourgeois of that city; an *Ecce Homo*, in the great hall of the *Château de Nuremberg*; several works in the chapel of St. Maurice in the same town; six in the *Pinakothek* of Munich, and two, besides a portrait, in

the Berlin Gallery. He was, like his master Albert Dürer, a wood-engraver, and the work in question is that by which he is best known. The title is a misnomer, the figures are not dancing, or, at least, only one or two of the couples have the slightest appearance of so doing; it is a grand hymeneal march. Three pages with torches lead the way, the bride follows them, supported by two cavaliers, one of whom may be supposed to be the bridegroom, who is not specially characterized; then come the general company in couples; and lastly we have a band of musicians seated on a dais with a fool and another person—a fool also, possibly,—peeping at the side. The figures are large, nine or ten inches high, and drawn with great boldness, variety and expression. You see at once that they belong to the *fine fleur* of society, and the individuality of the various characters makes it almost certain that they were portraits; they are all magnificent, but they are not all handsome, and one or two of the ladies have most comic countenances. As a book of costumes alone this work is highly valuable, for all the dresses and ornaments are given most minutely, and a very *rococo* exhibition they make, with their flowers and feathers, slashes, puffs, tags, tassels and embroidery. It is not known when the original edition appeared, it is supposed in 1520; two other and inferior ones were published, the latter in 1580. Schenfelein died in 1540. The present reproduction is after a complete and rare copy of the first edition.

LONDON BRIDGES.

PERSONS of satirical turn of mind advert that the architectural quality of our bridges over the Thames, not less than those which span the streets of London, suffices to prove the almost total absence of good sense and common honesty of design among us.

Without going higher than Hampton Court, the observer may satisfy himself that such is the fact. There stood, until lately, in front of Wolsey's noble house, a picturesque, but decidedly inconvenient, wooden pile-bridge, constructed in the cheap but handy way that suited our grandfathers, and which, having no architectural pretensions,—being, in fact, a mere structure,—grew, by process of wear, to be as pleasant a thing as any painter could desire to see. It cost scarcely anything to keep in order, for if a pile decayed there were certain persons who, with skill worthy of dentistry, drew it out of Father Thames's jaws, and put a new one in so deftly that you would hardly believe the thing had been done at all. Folks said the old viaduct was narrow and steep. As to the first, one might reply that a few more piles, placed to right and left, would bear footways wide enough to accommodate the gigantic crinolines now worn by the lower female orders of Her Majesty's subjects; the portliest cook in London, hoop and all, might cross the river on such a *trottoir*. As to the steepness, people forget that in such cases an ascent must be made somewhere, so that it is delusive to aver that a gradient has been reduced, when it has been really transferred from a bridge to its approaches. The unkindest cut of all, with regard to this bridge, was administered by gratuitous information that the lean-iron contrivance which supplanted the old piles was intended to "harmonize" with the architecture of Hampton Court Palace!

Some miles further down the river, we pass several really handsome railway bridges, and those pseudo-classical structures that serve the needs of Richmond and Kew, as well as the fine work of suspension at Hammersmith, Telford's best bridge, having a design which is, beyond all comparison, superior to that over the Menai. Two miles below Hammersmith, we come to another of the old wooden bridges, constructed of piles, like that at Hampton Court, and, like it, we hope, soon to be demolished. Picturesque as Putney Bridge undoubtedly is, it exhibits also, as every oarsman knows, an unhappy combination of the evils to which a bridge is liable. As a wrathful coxswain once said to us, "Putney Bridge is Scylla and Charybdis in one." As oarsmen, however, are in a minority to those who walk, while the trade

navigation goes through Putney Bridge in barges, which rarely fail to lumber past somehow or other,—and if a barge is drowned there (such things will happen), it is mostly because the poor man was drunk,—we should be sorry if the terror of our early rowing days were removed, merely in favour of an iron construction of the class so unhappily common of late.

We may be premature in hoping that Putney Bridge is destined to go. According to evidence recently given before a Committee of the House of Commons on Toll Bridges, it appears that a company which intended to supplant not only this bridge but that of Battersea, is not likely to do so within the time allowed by an injudicious Act of Parliament. Our objection to this Act is grounded on knowledge derived from authorized drawings of the suspension bridge which, by its means, was projected in order that the people of Chelsea might gain access to Battersea Park without using the existing Battersea Bridge, the situation of which compels them to go one quarter of a mile round about, *i.e.*, supposing they start from a space of about this extent between the existing Battersea and Chelsea Bridges; beyond this space either of these structures serves better than the projected bridge.

The design accepted by the legislature for the new Cheyne Walk Bridge is not only unfortunately toy-like in itself and of a class which all artists condemn, but such as is certain to destroy the characteristic picturesqueness of Cheyne Walk, one of the few relics of old suburban London where only are to be found trees, water and old houses in one charming union. If Cheyne Walk Bridge is not to be, so much the better; we know, however, the vitality of such schemes in speculative hands. Should it revive, one of the principal objects of our writing will be attained if the attention of the legislature is called to the meretricious character of the design, so that it may be by authority revised to something presentable.

It is hardly necessary to descend the river beyond Chelsea Bridge; the railway viaduct, designed by Mr. Fowler, which is close to it, is serviceable and architecturally satisfactory. Vauxhall Bridge offends rather by what it omits to exhibit than by what it possesses of artistic character. There are parts of much-abused Lambeth Bridge which need skilful treatment ere it can become pleasant to the eye; this done, it would do well enough. In rejoicing over the convenient width and gentle slope of New Westminster Bridge, most of us have forgotten that such advantages were rather matters of course in its construction than sufficient of themselves to satisfy an artistic eye, and justify the claim of its rather lean and liney form to admission amongst works of Art. No two bridges over the Thames differ so much in Art value as that at Westminster does from its neighbour of Chelsea; although they are by the same engineer, the one is worthy of its site near to that of tawdry Ranelagh Gardens, while the other is, although meagre, respectable in its attempted elegance. Having recently spoken of those viaducts which are strictly metropolitan, we shall not now return to them.

Enough has been said to show how desirable it is that some sort of able supervision should be given to designs which may be proposed for metropolitan bridges; it is not enough that a speculative company succeeds in satisfying Parliament that a viaduct over the Thames will be useful to the public and remunerative to the shareholders. Designs for structures of the kind demand, probably, more than others, the ablest criticism. Ugly bridges are not to be got rid of; they will not burn; fashion is less potent with regard to them than any other class of structures; they are seldom, if ever, altered. We have not heard of more than two bridges which were "recast," as the architectural phrase goes, into something more or less uncouth than their original form.

It would be hard to find an example more expressive of the thoughtless manner in which the Thames has been treated than the aqueduct between Fulham on one side of the river and Putney on the other. Putney Bridge, if dangerous, is at least picturesque, and if no noble work of Art, not incompatible with the lovely reach it divides. A

water-company desired to carry pipes above, or under, the Thames; they did not effect this by dredging the bed and sinking the tubes out of sight and harm's way, as had been done many times before, or by attaching them to the bridge which stands not fifty yards from the spot since selected for the aqueduct, a proceeding found practicable on Lambeth Bridge. An entirely new bridge was constructed, which not only adds to the already great danger attendant on the navigation by placing another obstruction in a cross-way of the tide, but blinded the view of Putney Bridge on one side and is destructive to the beauty of both banks of the river, distinguished as these were by the grouping of two ancient churches, with quaint houses, noble trees, and the picturesque wooden bridge.

The obstruction and pipes were bad enough, and must have been justified, one would think, by strong arguments ere they were sanctioned by the legislature of a nation famous at once for its love of freedom in navigation and beauty in landscape. It is said that English people not only paint better landscapes than others, but that they love landscape best. One would hardly believe the latter assertion after seeing how Putney Reach has been disfigured. The pipes might, undoubtedly, have been carried across the Thames in a manner at once honest and artistic if they were simply treated as pipes and plainly shown. Pipes are not unbeautiful of themselves, as everybody knows who sees the gigantic triple stalks which spring from the river bank at Brentford, and terminate 600 feet in the air. The engineer who effected the transit of the water by means of the aqueduct at Putney had architectural superstitions, and was not, like his sensible brother who put up the graceful stalks at Brentford, content with honestly placing tubes before the eye, and suspending them between elegant piles placed in the river bed. Instead of this, the pipes, like things to be ashamed of, were put between screens of iron, and—by way of imparting an architectural effect, which is proper enough to stonework, but antagonistic to the quality of iron—these screens were decorated with paneling of classic character, and angular mouldings such as masons and carpenters use. Of course, these screens effectually marred the picturesqueness of the old wooden bridge, and woefully cut up the beauty of the landscape through which the pipes alone might have gone harmlessly, at least, if not admirably. The piers which were required to sustain the weighty iron screens had to be made correspondingly bulky and strong, so a double loss appeared; they lie now like great white scars upon the landscape, and do not even answer the purpose of sheltering from the weather the pipes which skulk behind them; there being no roof between these screens, it is evident they were intended for no other purpose than to conceal that which had better have been shown. The sole possible service of these screens is to act as shields for the pipes against blows from the masts of passing barges, which, should the tide be very high and the skippers careless, might touch them; even should they be so struck, the risk of damage is small, and might have been guarded against by means of strong iron bars placed parallel with the pipes, and not as obstructions in the landscape.

BERNARD PALISSY.

Paris, Aug. 21, 1865.

Palissy the Potter is one of the most striking figures in the history of Art; his enthusiasm, his perseverance in the midst of poverty, doubt and suspicion, his ultimate success in striking out a new path for those of his craft, and his tragical end, have all combined to place him in the first rank of civil heroes and to fix his name for ever in the list of great self-made men.

It was, therefore, with intense interest that the announcement of the discovery of the very furnace at which he had worked, within the grounds of the Tuileries, was received the other day in this city. The *canard* family having become so numerous and so daring of late, the news was received at first with an incredulous smile; but it was true nevertheless, and subsequent information has added to the interest of the discovery. In excavating for the found-

ations of the new *Salle des Etats*, which will connect the great picture gallery with that corner of the palace which is nearest to the Seine, the workmen came upon a construction in brick, which, as it lay almost entirely beyond the site of the required foundations, would probably have been overlooked or neglected but for the fortunate circumstance of the presence of M. Berty, who is now engaged on a 'Topographical History of Old Paris,' to be published under the auspices of the municipal authorities, and the first volume of which will include the region in which the Louvre and Tuileries are situated. M. Berty's attention, long occupied with the subject, was immediately aroused, and at his instance a careful examination was commenced, which soon brought to light most interesting evidences of the origin of this kiln. The first objects discovered were some vitrified bricks, the character of which led to the belief that the kiln was that of a potter and not of a mere tile-maker. The spot was carefully opened up; the openings of the furnace were soon found, together with remains of vitrified pieces in the form of shelves and cells, used to support the works to be baked within the kiln; and on opening the two portions of the furnace there was brought to light a number of moulds and fragments of moulds for the production of figures, plants and various objects evidently taken from nature direct, and bearing all the indications of the eccentric genius who astonished the world three hundred years ago by his strange but wonderful productions. One of these moulds is that of the bust of a creature composed, even to the face and eyes, of shells; some have evidently been taken from the human body itself, showing even the marks of hairs in various parts; while others represent extraordinary costumes, composed of strange, coarse, ornamented stuffs and other materials. One work, discovered some days later, presents the bust of a soldier of gigantic stature, conjectured to be one of the Swiss body-guard of the Queen Catherine de Medici.

Every one who knows anything of Bernard Palissy knows that he worked at the Tuileries, and the evidence of the pieces found would be quite sufficient to settle the identity of this furnace or kiln. A still greater interest is, however, created by more positive evidence which is at hand. A manuscript by Palissy himself was discovered amongst the rubbish of an old curiosity-shop at Rochelle by M. Fillon, and published only four years since; and the perusal of this in connexion with the moulds now brought to the light of day, after lying for three centuries beneath the tread of the courtiers, soldiers and servants of Kings, Republics and Empires, leaves no room for doubt that accident has thus revealed the spot where Bernard Palissy was occupied, about the year 1570, in the formation of a grot for the gardens of the Tuileries by order of Catherine. The following is an extract from the manuscript in question:—"And as to the Terms which are to be seated on the rock-work of the fountains, there will be.....an other, which will be all formed of divers marine shells, that is to say, the two eyes of two shells, the nose, mouth, chin, forehead, cheeks, all of shells, and so of the whole body.....Item, I would also make two or three others, dressed and coiffed in foreign fashion with various striped cloths, stuffs and substances, made to resemble so closely that no man should doubt their being the things themselves.....And, if it should please the Queen Mother, I would make certain figures from the life, imitating nature so closely that even the small hairs of the beard and eyebrows shall be of the same size as in the models."

The singularity of the moulds and their exact agreement with the above description leave no room for doubt; at least, such is the opinion of M. Berty, M. Riocreux of the *Sèvres* manufactory, and others who have examined the objects on the spot.

Besides about a dozen moulds and many fragments of others, there were found three or four pieces of enamelled *faïence*, which it is believed could have been produced by none other but *Maitre Bernard des Tuileries*, as he is designated in writing on the parchment cover of a copy of a work by Lestoult, published in 1563, and now to be seen in the Bibliothèque Impériale.

As soon as the moulds are perfectly dry it is

intended to be engraved for the furnace or served in the Louvre. The nation of the be made remains of

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intended to take casts from them, and to have these engraved for M. Berty's first volume. As to the furnace or kiln itself, it is hoped that it may be preserved *in situ*, and become one of the lions of the Louvre. It is further suggested that an examination of the garden in front of the Tuileries should be made, in order to discover, if possible, the remains of the grot itself.

G. W. Y.

FINE-ART GOSSIP.

Mr. E. M. Ward has in hand a design representing 'Il Fiamingo,' Francis Duquesnoy (1610-1642), famous for his figures of children and the statue of S. Susanna in the Church of the Madonna di Loreto, Rome. This work is intended for the upper arcade of the South Court, South Kensington Museum, and to be executed in mosaic. There is a fine portrait of Francis Duquesnoy by Vandike at Brussels, in which city he was born. 'Il Fiamingo' is sometimes rather unfortunately confounded with Jerome Du Quesnoy, another famous sculptor (1600-1654), who wrought (1619) the *Mannikin*, now placed over a fountain behind the Hôtel de Ville at Brussels, and a well-known monument in the Church of St. Bavon, Ghent, and four of the twelve statues which are still stuck against the nave-piers of the Church of St. Gudule, Brussels. Jerome was strangled and burnt in the *Marché aux Grains* at Ghent; but his namesake died young, but reputedly, in 1642.

Mr. Bodley, who has been for some time past engaged in restoring Wigmore Church, Hereford, has completed that work. The edifice is remarkable for the width of its nave and south aisle, and for other curious features.

The Arundel Society has received from Signor Marianecci a series of very beautiful copies from Raphael's pictures of the Cumaean, Persian, Phrygian and Tiburtine Sibyls in the Church of S. Maria della Pace, Rome. Also, copies by the same from Raphael's 'Theology' and 'Poetry' in the Camera della Segnatura of the Vatican, i.e., the allegorical figures in the roundels, to which are attached, with regard to the former, the so-called 'Dispute of the Sacrament,' and, to the latter, the 'Parnassus.' Chromo-lithographs from these works will be added to the occasional publications of the Society. By way of 'extra publication,' there will appear, in October next, a chromo-lithographic copy of the 'Liberation of St. Peter,' from the Stanze of the Heliodorus, in the Vatican. The drawing for this example was furnished by Signor Marianecci. Among the proposed future 'occasional publications' of the Society are copies from Fra Bartolommeo's fresco, 'The Annunciation,' in the Villa of the Frate at S. Marco, Florence; and the 'Nativity of the Virgin,' by Andrea del Sarto, in the Annunziata at Florence. The picture by Fra Bartolommeo was copied by Signor Marianecci; that by Del Sarto by Herr Schultze.

The Model Lodging-Houses in Essex Road, Islington, which have been designed by Mr. Darbishire in pursuance of Mr. Peabody's gift, are nearly completed. The design is a very satisfactory one.

The small figures intended for the upper series of niches in Winchester Cross, now in course of restoration, will soon appear in their places; these represent SS. Lawrence, Thomas, Mary, Bartholomew, Maurice, Peter, Paul, and John. To these will shortly be added three figures, required to complete the series of four in the lower row of niches, one of which retains an ancient statue. The new works represent King Alfred, William of Wykeham, and the first Mayor of Winchester, Florence de Lunn.

It is intended to have an exhibition at the South Kensington Museum, to comprise all the engravings from Raphael's pictures. One result of this will be to show how small is the number of good works of this class compared with that of the mass of that artist's productions. We strongly deprecate the formation of special exhibitions of this class on so enormous a scale as that of the present collection of miniatures. To the latter, especially, we often hear it objected that it is too extensive and bewilderingly multitudinous; men are overpowered by the mere quantity of works which, after all, re-

semble each other in many essential particulars, and would have been much more appreciable, if intelligent selection had been exercised, so as to form a representative, instead of a complete, collection; e.g. Cosway's portrait of Lady Maria Smith is equal in value to, and not remarkably different from the famous work by the same artist, which represents the Hon. Mrs. Brown. The ladies themselves are, we regret to say, of no great importance now-a-days.

We understand that in order to tie together the sides of the arches under the tower of Chichester Cathedral iron rods have been employed. Surely there must be some mistake here; tie-rods are of necessity admissible in old work that begins to fall, but to build new work in a manner which requires it to be tied together is ridiculous.

Excavations are to be renewed at Herculaneum.

The Empress's restoration of the Castle Pierrefonds, near Compiègne, is finished. The old feudal Barons of Pierrefonds did not live in this castle, but in one which no longer exists and which stood at a distance of about 100 metres from it. The builder of the present castle of Pierrefonds was that Duke of Orleans, brother of Charles the Sixth, who married the beautiful Valentine of Milan, and was stabbed in 1407 by Duke John sans Peur, of Burgundy. The building of the castle began in the year 1390. Bosquiaux, a celebrated knight of that time, defended the rocky castle, and kept it for the son of the Duke of Orleans against the Burgundians and English for many years, until the Duke of Bedford himself besieged and took it. Bosquiaux, who had held out so many sieges, was taken prisoner, and executed at Paris. Louis the Twelfth once more restored the castle. In 1588 the League took it again, and placed in it Rieux, one of their best commanders, who from thence levied contributions from all the country far and wide under threats of fire. Henry the Fourth sent, anno 1591, the Duke of Epemont to Pierrefonds, who besieged it in vain during several months. In 1592 the Marshal of Biron made it say as vain an attempt, although he fired 800 cannon-shots against its impregnable walls. In the following year Rieux formed a plan to take Henry the Fourth prisoner; he failed, and Rieux was seized and hung at Compiègne. Soon after St. Chamond voluntarily gave the castle up to the king. In the reign of Louis the Thirteenth the Party of Malcontents defended it against Richelieu, when the commandant was M. de Villeneuve. Richelieu ordered Charles de Valois, Count of Auvergne (Bastard of King Charles the Ninth and Maria de La Touche), to take the castle, and this one succeeded in breaking it, 1616. However, it was not totally demolished, as that would have been too much trouble, the walls being 18 feet thick. The ruins remained in possession of the house of Orleans, and were sold during the Republic for 8,100 francs. In 1813 Napoleon the First bought them again, making them state property, which they have remained ever since. Never were ruins more worthy of restoration than these; Empress Eugénie deserves great credit for having instigated and carried it on with such energy. The Castle Pierrefonds is a grand monument of a past age.

MUSIC AND THE DRAMA

HAYMARKET.—On Monday, the tragedy of 'Othello' was performed, with a caste rather novel for a West-End theatre. The part of the Moor was sustained by the African Roscius, Mr. Ira Aldridge, who some three or four years since was allowed to tread the boards of the Lyceum, and had at the East End and in the provinces long flourished as a star actor, but was reluctantly accepted at the West End. In Russia and on the Continent Mr. Aldridge has been more successful. He plays with feeling, intelligence and finish. We were glad that he was well received on Monday, and that his merits were acknowledged by a numerous audience. We may claim this black, thick-lipped player as one proof among many that the negro intellect is human, and demands respect as such. The tragedy was remarkably well performed. Mr. Montgomery was a very efficient

Iago, Miss Madge Robertson an excellent Desdemona, and the Hon. Lewis Wingfield a most demonstrative Roderigo. We can also commend the *Cassio* of Mr. Fernandez, and the *Emilia* of Miss Atkinson. The tragedy throughout was carefully acted, perhaps with rather too much elaboration; and the set scenes were placed on the stage with exemplary regard to fitness and beauty. Altogether, we have seldom witnessed a representation of this great tragedy which pleased us more.

MUSICAL AND DRAMATIC GOSSIP.

M. Gounod's 'La Reine de Saba' will be repeated this day (Saturday), at the Crystal Palace.

Our contemporaries are correct, we believe, in stating that M. Fechter is preparing a version of 'The Bride of Lammermoor' for his coming campaign.

Madame Viardot has completed a second dozen of songs to Russian words; like the first collection, remarkable as an evidence of her skill and individuality.

Under the strong impression of an accidental hearing of M. Rubinstein, a day or two since, it becomes a duty no less than a pleasure to dwell upon the great improvement which has taken place in his playing since he was heard (and too unkindly treated) in England. We can recall no pianist combining so much force, vivacity, delicacy, expression and ripe musical skill since the days when the Abbé Liszt was playing his best. As a composer, M. Rubinstein writes much more in accordance with established "rule and governance" than the imperial pianist, after whom we have named him; but he is generally not sufficiently select in his first ideas, nor sufficiently succinct in their treatment, not sufficiently regardful of the value and relief of episode. But, as in the case of the Abbé Liszt, his execution has a mastery and a charm potent enough to carry off his music, were it less interesting than it is. Perhaps in the effect of a *crescendo* wrought gradually up to a climax of extreme force, M. Rubinstein has, and has had, no equal.

M. Émile de Girardin has produced, at the Vaudeville, the play of his "very own" (as children say), promised by him in his preface to 'Le Supplice d'une Femme.' It is to be published with a preface. With this accompaniment, it appears chronically difficult for dramatist, whether he be triumphant or defeated, to dispense. Meanwhile, the play has already had the advantage of exciting a sprightly newspaper controversy between a pair of angry journalists—M. Feydeau and M. Sarcely. So far as can be gathered from a scene or two, which have been given out, the story of 'Les Deux Sœurs' turns, yet once again, on the threadbare sin of adultery, followed by remorse and retribution.

Another fact worth laying before the Committee examining the plight and results of our Royal Academy of Music! Three *débuts* of pupils from the Conservatoire took place the other evening at the Opéra Comique in Hérold's 'Marie.' That of Mdlle. Roze is spoken of as most satisfactory. Compare this, about the hundredth instance of the kind (to speak modestly) which has occurred during the period, with England's thirty years of complete academical sterility in the article of competent singers.

The other day, a batch of musical and dramatic Chevaliers of the Legion of Honour was made in Paris. Those included in the distinction were MM. Montigny (the director of the Gymnase), Lockroy, Mermet (composer of 'Roland'), Barbier and Duprey. Certainly, if ever singer merited well of his country, the last-named Chevalier is the man, in memory of his unparagoned success, and in recognition of the influence he has exercised on the generation of rising artists. He still holds with a resolution which may be its own fulfilment—"to winning the spurs" as an operatic composer. The work which will be shortly presented by him is now said not to be the much-talked-of 'Samson,' but a 'Jeanne d'Arc.' The heroine of the tale is admirably suited for French opera. His poet is M. Méry, aided by a *collaborateur*.

MISCELLANEA

Recovery of Waste Places.—A flower-show was held, under no ordinary difficulties, last week in Bethnal Green, at the Nichol Street Ragged School. In the spring of the present year 220 plants were given out to children aged from seven to twelve years, consisting of geraniums, fuchsias, calceolarias, lobelias, chrysanthemums, musk, lupins, balsams, stocks, sweet peas, mignonette, &c. The plants were brought back this month, the condition of obtaining a prize being that the nurture should take place in the interim at the dwellings of the children exclusively. 170 of these plants were returned for exhibition; also 12 pots with the stumps only remaining, the wreck having been caused by mice. The award was made by Mr. Broom, of the Temple Gardens, and Mr. Conchaen, of the Victoria Park. The prizes were given on Thursday, the 17th inst., by Henry Spicer, Esq. Mr. Broom availed himself of the opportunity to address words of encouragement to the young growers, accompanied by practical suggestions with a view to secure improved future results; at the same time, he pronounced the foliage to be beautiful considering the circumstances under which the culture had taken place, and promised, at the proper time, a present of 200 chrysanthemums for further competition. The prizes consisted of 88 pictures, suited for cottage walls. These were neatly framed and glazed at the cost of Mr. Barnard, a warm friend of the institution.

Isthmus of Panama.—Although I almost fear to see exemplified, in my case, that the inexperienced author who is rash enough to appeal against the comments of his critics must, on what I suppose to be the principles of literary discipline, be brought to grief, this does not deter me from asking your indulgence to make a few remarks on the review of 'The Isthmus of Panama,' which appeared in No. 1971 of the *Athenæum*—a request which I am induced to hope you will grant, since you thought it worth while to devote three columns of your valuable space to a review of my book. My object, moreover, in addressing you, is especially to give honours, which now improperly stand attributed to me, to whom they may be due. Your reviewer charges me with having copied Dr. Seemann's account of the capital of Chiriqui without mentioning the source of my information. The account which I gave of Chiriqui (which part of the Isthmus I did not pretend to have personally visited, as is insinuated,) was derived from two sources, which I considered to be the most reliable and recent, and of which I made acknowledgment in pages 341, 349 and 352. One of these sources was a letter which I received at Panama from a Scotch physician who had resided a long time in Chiriqui, the other was Capt. Pim's published report, which I considered valuable as bearing upon the canal question. If in either of these descriptions Dr. Seemann's account of the capital has been copied without the source of the information having been mentioned, I hope I shall have shown that the literary piracy was not mine. Nor can I allow that I laid myself open to the charge, merely because the inverted commas, which even extended to the foot-note, were broken off inadvertently in one or two paragraphs of the last-mentioned account, since the sense of these paragraphs sufficiently connects them with those which precede and follow to show clearly to what source they belong; indeed, it appears to me remarkable that a reviewer who seems so well to have studied his 'Gate of the Pacific' could have confounded that work with Dr. Seemann's. While on this subject I may be permitted to add my opinion, that when the paragraphs of a book are quoted between inverted commas, the quotations should contain "the truth, the whole truth, and nothing but the truth"; but it seems that your reviewer does not think so. In my Introduction I remarked that unqualified information about Panama, such as that given in Maunders' 'Treasury of Knowledge,' as to the inhabitants of the Isthmus going naked and building their houses in trees, "may well startle the British emigrant or traveller about to cross the Isthmus." I did not mean by this what I am, however, made to say,—the whole "British public," nor did I, of course, mean the few who, like your reviewer, had been to Panama; but I

meant, and I hold that my meaning was clearly enough expressed, that less learned portion of the British public, the emigrant or traveller who would be likely to seek information from such works as Maunders'; while by the use of the word *unqualified* I submit that I may claim to have understood the "drift of the passage" myself, although your reviewer boldly asserts that I did not. Your reviewer, in his eager pursuit of faults and an apparent desire to castigate me for my difference of opinion on some subjects with the author of 'The Gate of the Pacific,' says that he himself, twenty years ago, witnessed the scene at Panama to which the author of that work alludes, viz., the boys amusing themselves by *swimming* round the public square. As my personal knowledge of the Isthmus does not extend over beyond half that period, I cannot, of course, discuss the possibility of this astounding feat at the time now fixed for its performance; but as 'The Gate of the Pacific' was published in 1863, and was chiefly about such "hard facts" as railways and steamers, which, as I have shown, are now the most recent and salient features of the Isthmus, I fairly concluded that the author's personal account of Panama was intended to relate to the same period. It was impossible for me to imagine that the description of the railway was intended to be that of *to-day*, while that of other matters no less important refers to *twenty years ago*; this being so, and 'The Gate of the Pacific' being one of the most recent works treating on Panama, I think I might the more reasonably have said that to which your reviewer demurs, viz., "That as far as I can learn, the majority of Englishmen have not hitherto had much modern information regarding Panamá thrust upon them." With regard to the discovery upon which your reviewer seems to pride himself, that my "knowledge of the Isthmus seems to be gleaned from such books as fell into my hands—a mere fraction of the whole literature relating to the Isthmus,—eked out by such facts as came under my observation during the years I resided at the city of Panamá," I need only quote what he might have read in my introductory chapter, that "I do not claim to be original except in those matters which have come under my personal observation," and that "my object has rather been to get together reliable, and, if possible, useful information, and to correct some popular errors regarding what is now a really important place." That I have obtained your stern reviewer's approval of the manner in which I have performed part of my task is something to be, and which I am, grateful for; but I am still inclined to think that if your reviewer had spent as long a time at Panamá recently as I have, he would concur with me in the opinion that if much of the information in my book has been hitherto available to, it has not been read by, even the majority of those persons who have crossed the Isthmus.

CHARLES T. BIDWELL.

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